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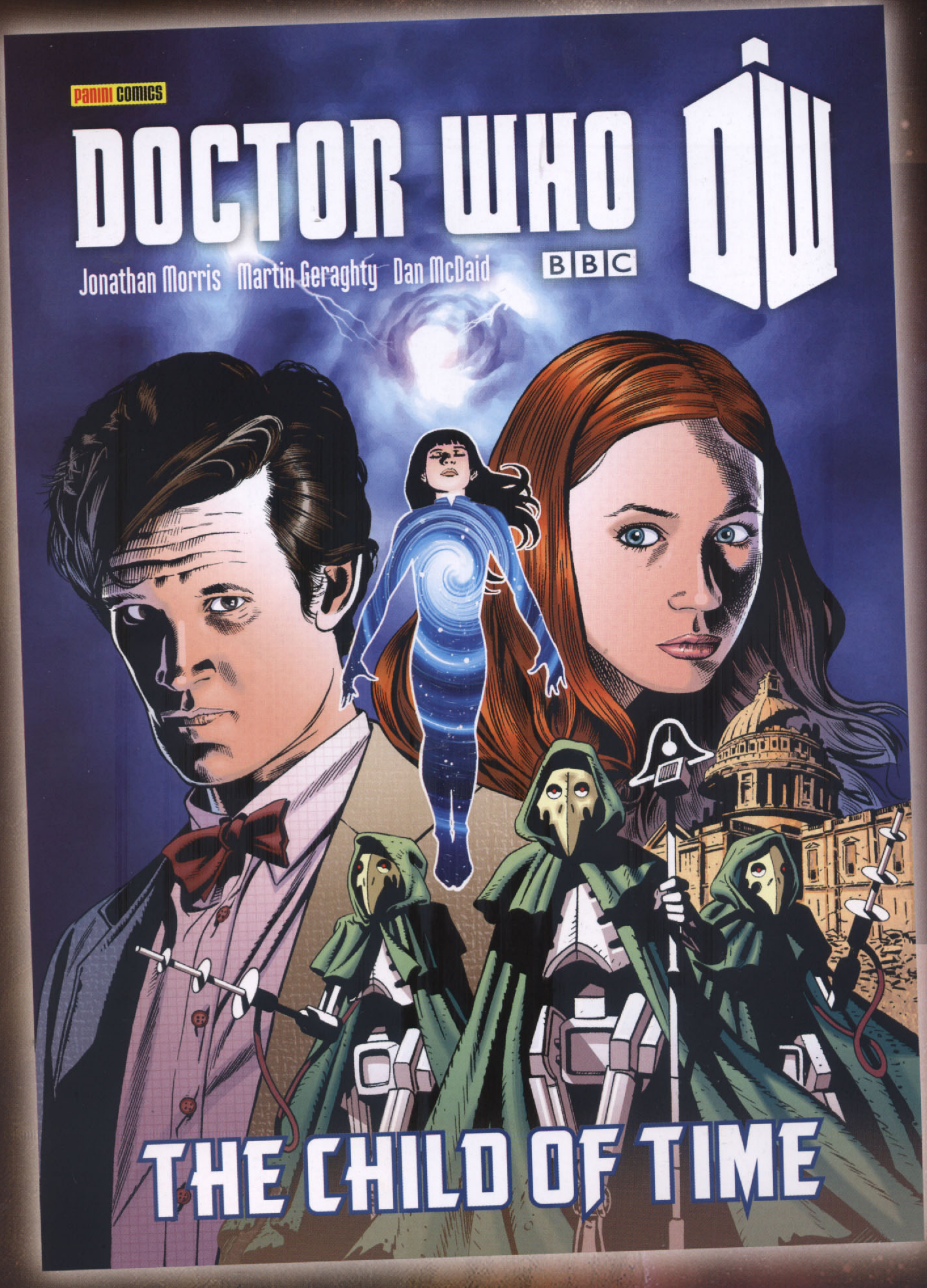
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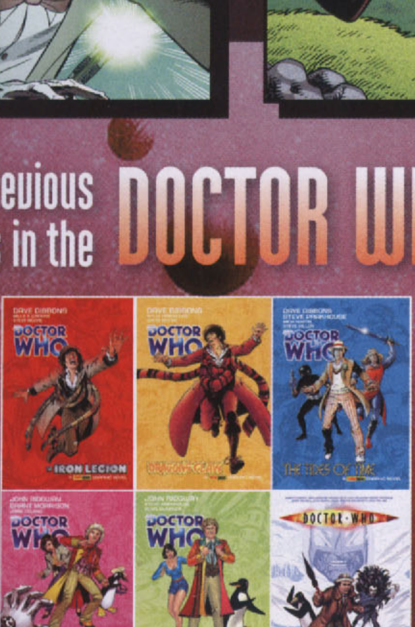
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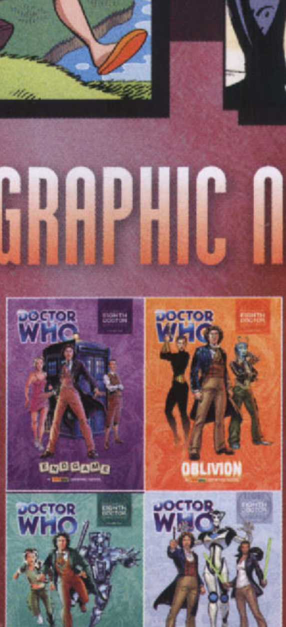
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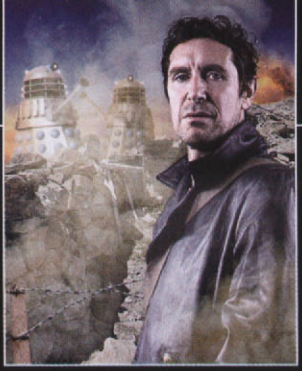
“Normally, you don’t do a job for that long, and normally it doesn’t take up every day of your life. But *Doctor Who* did.”



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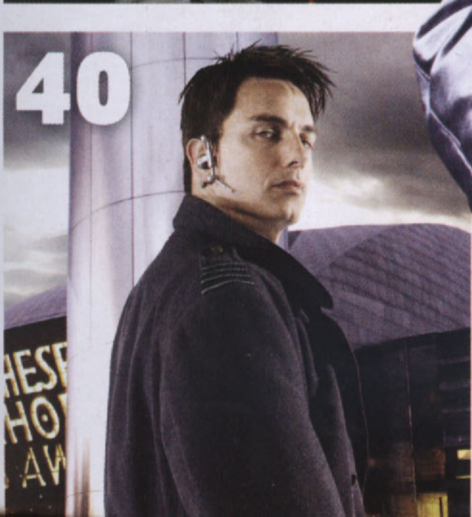


LETTER FROM THE EDITOR

Happy 49th birthday, *Doctor Who*!

Yes, as this issue is published, we're just 12 months away from the big five-oh. And what treats there are to come...

It occurred to me the other day, just how *alive Doctor Who* is. Yes, obviously, Matt Smith is the Doctor right now, and the TV show itself is still riding a wave of critical and popular acclaim. But I don't just mean that. Every single part of *Doctor Who*'s 49 years is alive.

Take the 1996 TV Movie, for example. Can you remember how excited we all were? *Doctor Who* was returning to television for the first new adventure in almost seven years! (The early 1990s were dark days indeed.) And – yes, I'll put my hand on my heart and say, I thought it was brilliant. Paul McGann, the Eighth Doctor, was perfect. I wanted more. We all wanted more! But sadly, for many complicated reasons, the Eighth Doctor disappeared into the vortex, with further television adventures on hold. ("Oh no, not again!")

That was 16 years ago, and we all know now that that wasn't the end of the story. In 2005, *Doctor Who* returned to television again – this time, forever. (Ahhh, don't you love a happy ending?)

But back in 1996, Paul McGann had ruefully suggested that he might become "the George Lazenby of *Doctor Who*," referring to the one-time-only James Bond from 1969's *On Her Majesty's Secret Service*. Ah, but Paul, it doesn't work that way...

So here we are, in 2012, and Paul McGann's Doctor is alive and well, and about to star in another fantastic series of audio adventures. You can read about the new series, *Dark Eyes*, on page 16 – and do make sure you order it from Big Finish. You won't regret it.

And so, the Eighth Doctor lives on. As do the Fourth, Fifth, Sixth and Seventh Doctors, who also regularly appear in new audio adventures of their own. On top of that, there are new stories for earlier Doctors, such as BBC Books' brilliant new Second Doctor novel *The Wheel of Ice*. But even that's not the end of it...

Even old *Doctor Who* becomes new again. Today we can watch *The Ambassadors of Death* (see page 68) in full colour for the first time since 1970. Meanwhile, *The Claws of Axos* hasn't looked this good since its 1971 transmission (see page 34). And, of course, next year will see the commercial DVD release of *Air Lock* – a long lost 1965 episode – with the tantalising possibility that there could be more lost episodes out there, waiting to be found. Yes, even 'old' *Doctor Who* refuses to stand still. Amazing.

"Everything has its time, and everything ends," Sarah Jane told the Doctor in *School Reunion*. Everything except *Doctor Who*, that is. Because *Doctor Who* goes on forever.

Tom

PRODUCTION NOTES...

Doctor Who script writer Stephen Thompson writes exclusively for DWM...

Stephen Thompson - *not* to be confused with Steven Moffat - journeys to the centre of the TARDIS. Oooh...

D*octor Who* is playground currency. There's got to be something cool about saying "My Dad works on the show." Or so I keep telling my kids. And then they just roll their eyes and say "Stop going on about it, will you?"

I took them to watch some filming last year - they were bored within about five minutes (but then, to be fair, Moffat gets like that too). They couldn't work out why every shot took an hour to set up and then we had to film it 24 times. Literally stuck in a time loop.

I was a *Doctor Who* addict when I was ten years' old. Tom Baker was on the throne, and while the other boys in the playground pretended to be Trevor Francis and kicked a ball around, I went off behind the monkey bars and pretended to fight the Wirrn. *The Robots of Death* was my fan-euphoria moment. Four weeks of TV bliss. I once went out of the house wearing that funny lines-on-face make-up that the Sandminer's crew wear. (Nicked my Mum's eyebrow pencil, I think.) Managed to escape being beaten up, but only by a whisker.

Last week I did a talk to some secondary school kids - this has become part of the rhythm of my life since I got aboard the *Doctor Who/Sherlock* train. Great fun, but you do get asked the same questions again and again. "Have you actually met Matt Smith?" Yes, and he hugged me. Twice. (A few swoons.) "Did you write the one with the Angels in it?" No, but I wish I had. This answer inevitably leads to some confusion. My name is Steve. So is his. Some of them thought I was Moffat. Oh dear. I like to make this misconception last as long as possible. What joy, being mistaken for a genius. Must engineer it to happen more often. (Maybe I'll change my surname to his.)

Then we move on to the "My Dad..." section - in other words, all the questions begin with the words "My Dad says..." Dads who have been watching since the year dot, and who think we've steered the show wrong, see this as their chance to put us right. They send their kids along with a shopping list of old monsters they'd like to see reborn. I had a grilling from a teenager last week whose father was adamant that the Zygons had never been given their due. "Thanks. I'll pass that on to Steven." (Which I'm doing now. Steven, hello, are you reading this? I said I'd see what I could do.)

"What's your next episode about?" Now... this is where the trouble really starts. *Doctor Who* - the show - is fiercely protective of its secrets. Loads of stuff we're not allowed to say. (When Steven asked me to write this column his only stipulation was that it had to be 'Spoiler-free'.) So now I have to give a satisfactory answer to a hundred and fifty students - I have to tell them something without actually telling them something. (Oh, by the way - big thanks to *Radio Times* for helping me out. They announced to the world it's called *Journey to the Centre of the TARDIS*. At least I can utter the title.)

Next question. "How long does it take to write an episode? And how does the process work?" Basically it goes like this: it begins with a casual comment from Steven whilst we're on set *Sherlock*ing. "Oh. Will you write another *Who*?" "Of course." Then you worry for about a month that he might have mistaken you for someone else. And then a date goes in the diary and you can relax and wallow in a few ideas. My first meeting on this new series was last October. I went along with a pocketful of dream-episodes. (Still trying to work out a way to shoehorn the Krynoids in. Might yet happen.) This initial meeting is fairly predictable. Before I even open my mouth and pitch to the room, Steven goes "I want you to do x." And his idea is so wonderful, and so much more clever and interesting than anything mere mortals like myself could come up with, you end up saying "Yes" and the meeting's over in record time. Or at least the same time it took last year.

> **"My first meeting on this new series was last October. I went along with a pocketful of dream episodes. (Still trying to work out a way to shoehorn the Krynoids in. Might yet happen.)"**

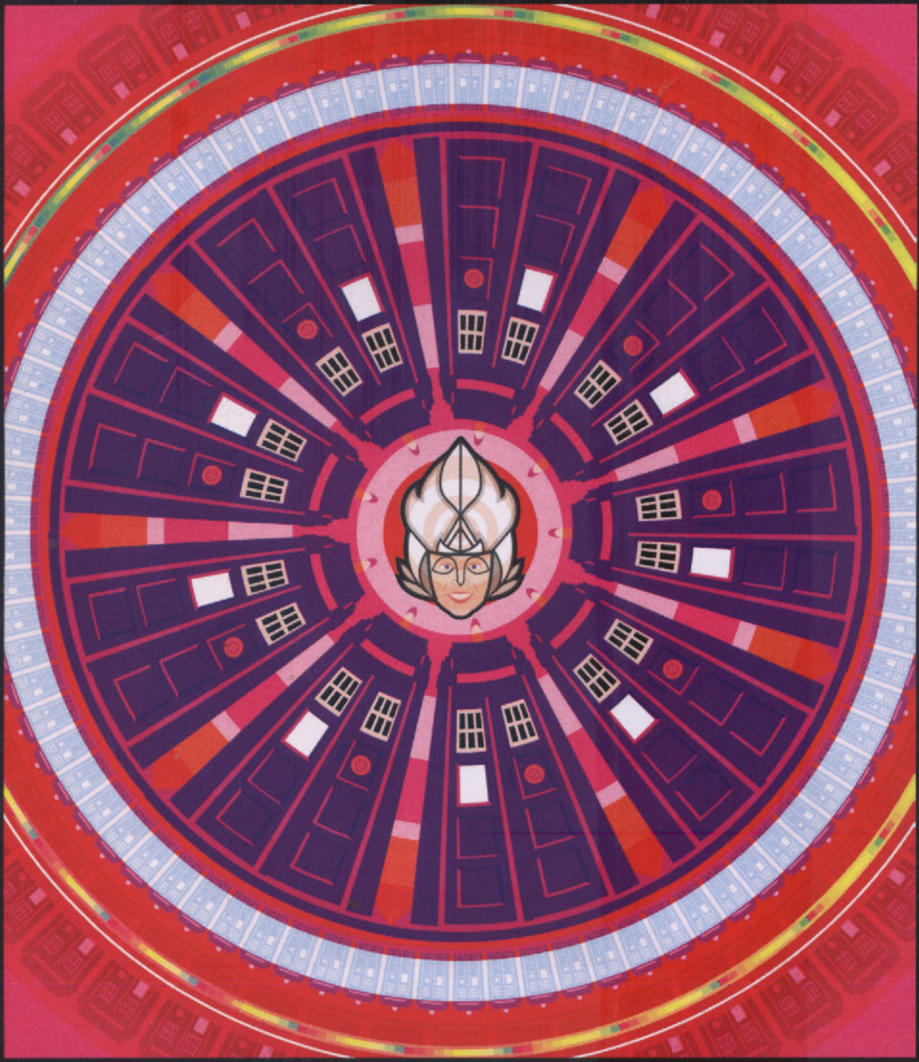


Illustration: Ben Morris

And so it was. "Would you do one where we see the centre of the TARDIS?" "Er, yeah. Okay." Conversation took nine seconds. And then I'm chained to a laptop on and off for the next six months, basically.

Actually Steven had two ancillary reasons for bringing that idea to the table. One: he admits to being haunted by *The Invasion of Time* - the story from 1978 set on board the TARDIS, where the sets were cobbled together at the last minute. Unfortunately a TV strike meant that studio sets were not built, and as a result our only glimpse of the TARDIS interior has been a disused hospital in Surrey with bin-bags stuck to the windows. Two: Steven knows that I'm a pure mathematician and anything involving multi-dimensional geometry gets me excited. (There's my geek credentials.)

So - that was the brief. What's in the middle? Plus the title. And then I'm sent off to fill in all the blanks.

Talking to school kids about their favourite episodes highlights an interesting conundrum - all the different audiences that we need to satisfy with every series. Last time my brief from Steven was very different - he said a lot of the up-and-coming episodes were dark and complex, and he needed me to write something light. This year I got to indulge my inner fan. (And - hey - I got to ask my kids what rooms in the TARDIS they've always wanted to find.)

This episode will be different in many ways, not least because the star won't necessarily be the usual person. You might not even *see* the star. It might be the guy at the drawing board. It just might be the designer... DWM

ALL THE LATEST OFFICIAL NEWS FROM EVERY CORNER OF THE DOCTOR WHO UNIVERSE...

GALLIFREY GUARDIAN

Matt Smith – back as the Doctor for Children in Need.

Exclusive new scene for Children in Need

Doctor Who teams up with Pudsey Bear once again this year for a specially recorded scene for Children in Need 2012 – and a sneak peak at the upcoming *Doctor Who* Christmas Special.

Continuing the long relationship between *Doctor Who* and the BBC's annual charity telethon – which this year takes place on Friday 16 November on BBC One – a specially recorded teaser scene, written by series showrunner and lead writer Steven Moffat, will be shown, leading into the 2012 Christmas Special, scheduled to be broadcast on Christmas Day. There will also be an exclusive trailer for the festive episode, providing the first glimpse of Eleventh Doctor Matt Smith alongside his new companion, played by Jenna-Louise Coleman.

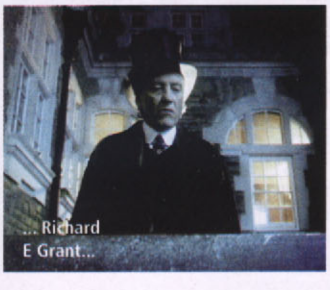
With excitement building for the Christmas Special – which features the return of Neve McIntosh as the Silurian Madame Vastra, Catrin Stewart as Jenny and Dan Starkey as Strax – work is continuing in Cardiff on the 2013 series of *Doctor Who*. The 100th episode to be recorded since the series returned to production in 2004 went before the cameras in October – although it won't be the 100th transmitted. This will be Episode 2 of the eight-part 2013 run, written by *Luther* creator Neil Cross and directed by Farren Blackburn (*The Doctor, the Widow and the Wardrobe*).

October also saw the readthrough for Episode 7, written by Neil Gaiman, his first script for *Doctor Who* since his **DWM** poll-winning contribution to the 2011 series, *The Doctor's Wife*. Appropriately enough for a writer noted for his spooky stories, the readthrough was held on Halloween.

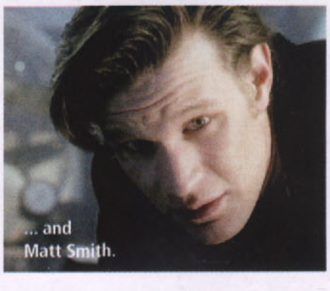
"I think it will be a fan's favourite because, well, without giving anything away, it just will be, because there's something in it..." said a secretive and enthusiastic Matt Smith about the story. "Neil's brilliant ideas will always add a level to *Doctor Who*, which will be interesting." The episode is directed by *Doctor Who* newcomer Stephen Woolfenden, who has previously worked as a second unit director on the feature films *Harry Potter and the Deathly Hallows* Parts One and Two.

With Episode 7 going before the cameras in November, this just leaves the series finale, written by Steven Moffat, remaining to be shot – an episode currently shrouded in secrecy. Following completion of work on the series, the *Doctor Who* team will be directing their attention towards *Doctor Who*'s 50th anniversary celebrations...

See the stars at Christmas: Jenna-Louise Coleman...



... Richard E Grant...



... and Matt Smith.

THIS ISSUE

Legacy DVD

The extras for the *Legacy* box set (containing *Shada* and *More than 30 Years in the TARDIS*) and *The Reign of Terror* are revealed. p8 ►

Hi-Def Daleks!

The Dalek films of the 1960s will be available newly restored and in high definition in 2013. p8 ►

A New Experience

The *Doctor Who* Experience in Cardiff welcomes Matt Smith, as new additions go on display. p9 ►

LAST OF THE GADER
MARK GATISS
PLAYERS
TERRANCE DICKS
DOCTOR WHO

BBC Books News

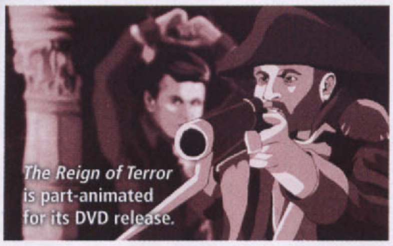
To mark the 50th anniversary of *Doctor Who* in 2013, BBC Books is to publish eleven *Doctor Who* novels – one for each of the Doctors. Although all of these books have previously been published, these new versions will feature brand new illustrated covers, including the BBC's 50th anniversary branding, and new, specially written introductions.

The titles and their original year of publication are as follows: First Doctor – *Ten Little Aliens* (2002) by Stephen Cole; Second Doctor – *Dreams of Empire* (1998) by Justin Richards; Third Doctor – *Last of the Gaderene* (2000) by Mark Gatiss; Fourth Doctor – *Festival of Death* (2000) by Jonathan Morris; Fifth Doctor – *Fear of the Dark* (2003) by Trevor Baxendale; Sixth Doctor – *Players* (1999) by Terrance Dicks; Seventh Doctor – *Remembrance of the Daleks* (1990) by Ben Aaronovitch; Eighth Doctor – *Earthworld* (2001) by Jacqueline Rayner; Ninth Doctor – *Only Human* (2005) by Gareth Roberts; Tenth Doctor – *Beautiful Chaos* (2008) by Gary Russell; Eleventh Doctor – *The Silent Stars Go By* (2011) by Dan Abnett.

With the exception of *Remembrance of the Daleks*, which is a novelisation of the 1988 TV serial, each book is an original, novel-length, *Doctor Who* story. All eleven titles will be published in paperback on 7 March and are priced £6.99.

NOT FINAL COVERS

EARTHWO
JACQUELINE RAYNE
ONLY HUMAN
GARETH ROBERTS
DOCTOR WHO
BEAUTIFUL CHAOS
GARY RUSSELL
THE SILENT STARS GO BY
DAN ABNETT
DOCTOR WHO



The Reign of Terror is part-animated for its DVD release.

Shada – part of the Legacy.

Original producer Verity Lambert, interviewed for 1993's *30 Years in the TARDIS*.

Legacy Revealed!

Following the announcement of the release of the *Legacy* DVD box set and *The Reign of Terror* DVD in January, BBC Worldwide has confirmed further details for each release, including additional supporting features.

The *Legacy* box set contains three discs, the first two dedicated to the 'lost' six-part Fourth Doctor adventure, *Shada,* written by Douglas Adams. Intended to conclude the 17th series of *Doctor Who* in 1980, production on *Shada* was halted as a result of industrial action by BBC staff. The version of the story presented on this DVD release was originally produced for the 1992 VHS video release assembled from existing studio recordings and location filming along with new visual effects and incidental music by Keff McCulloch. Tom Baker, who plays the Fourth Doctor, provides linking narration for the scenes that were not produced.

Also included, for viewing via computer, is the 2003 animated version of *Shada* that was produced for the BBCi website. Paul McGann stars as the Eighth Doctor with Lalla Ward reprising her role of Romana.

Disc two is devoted to extras. In *Taken out of Time*, the cast and crew of *Shada* look back on the story, including contributions from actors Tom Baker and Daniel Hill (Chris Parsons), director Pennant Roberts, and production manager Ralph Wilton. The occasional *Now and Then* series makes a return to see how the Cambridge filming locations used for *Shada* have changed since 1979, while *Strike! Strike! Strike!* reveals that *Shada* was not the only *Doctor Who* story to have been a victim of industrial action. Finally, Emma Price and Samira Ahmed look at the way women have been represented in *Doctor Who* over the years in *Being a Girl*.

The main feature on the *Legacy* set's third disc is *More Than Thirty Years in the TARDIS*. This is the extended version of the BBC documentary produced for *Doctor Who*'s 30th anniversary, featuring interviews with many cast and crew. *Remembering Nicholas Courtney* sees the late actor who played Brigadier Lethbridge-Stewart reflecting on his life and career in an interview recorded shortly before his death. *Doctor Who Stories – Peter Purves* sees the actor who played Steven Taylor opposite William Hartnell's Doctor discuss his time on the series, in an interview originally recorded for *The Story of Doctor Who* documentary. Also recorded for *The Story of Doctor Who* comes the first part of *The Lambert Tapes* in which *Doctor Who*'s first producer, Verity Lambert, recalls the early days of the show. Writers Gareth Roberts and Clayton Hickman talk to actresses Kate O'Mara (the Rani), Camille Coduri (Jackie Tyler), and Tracy-Ann Oberman (Yvonne Hartman) to discuss *Those Deadly Divas*.

Also due for release in January is the 1964 six-part First Doctor French Revolution adventure *The Reign of Terror*, including the four surviving episodes from the archives – the first three and the concluding sixth. The fourth and fifth episodes have been animated, using off-air recordings of the original soundtracks.

All episodes are accompanied by a commentary track. The surviving episodes feature actors Carole Ann Ford (Susan), Neville Smith (D'Argenson), Jeffrey Wickham (Webster), Caroline Hunt (Danielle) and Patrick Marley (Soldier) and production assistant Tim Combe. The animated fourth episode features actor Ronald Pickup (Physician), and Toby Hadoke talks to missing episode hunters Philip Morris and Paul Vanezis on the fifth episode.

This single disc release includes *Don't Lose Your Head*, going behind-the-scenes on the story. Actors William Russell (Ian) and Carole Ann Ford are joined by Tim Combe to share their memories. The usual photo gallery, *Radio Times* listings and production subtitles complete the release.

The *Legacy* box set is released on Monday 7 January, followed by *The Reign of Terror* on Monday 28 January.

1960s Dalek movies to be released on HD Blu-ray

The 1960s *Doctor Who* films *Dr Who and the Daleks* and *Daleks: Invasion Earth 2150 AD,* are due to receive a Blu-ray release on 27 May 2013.

The big screen adventures – which starred Hammer horror movie legend Peter Cushing as the eccentric scientist Dr Who, inventor of the time machine *Tardis* – were released in 1965 and 1966 and adapted the first two TV Dalek stories, which originally starred William Hartnell as the First Doctor.

"The restoration of the two Dalek films is nearly complete" says Stephen Hill, who manages restorations at Studiocanal, the distributor. "Restoring films shot in Techniscope brings unique challenges, and these are being addressed at the moment. These films have the potential to look absolutely stunning in high definition, and we believe presenting them in this way for the first time, both on the big screen and on Blu-ray, is a fitting way to celebrate the 50th anniversary of *Doctor Who* in 2013."

The reissued films will also be available on DVD, and both will be accompanied by exclusive extras. **DWM** will bring you full details as soon as they are available.

1960s *Doctor Who* – in high definition at last!

Oswin arrives at the Doctor Who Experience

The Doctor himself, Matt Smith, made his first visit to The *Doctor Who* Experience at its permanent home in Cardiff Bay in October to unveil some new exhibits from the most recent series of *Doctor Who* – and to leave a very special gift.

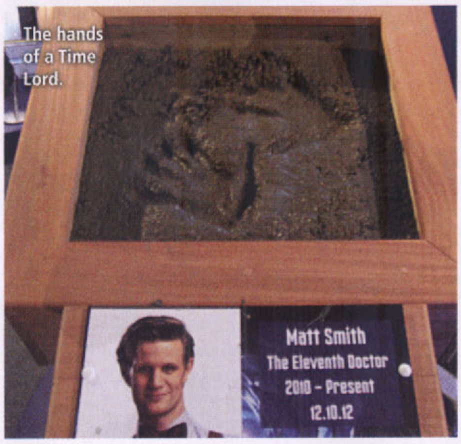
Matt was joined by *Doctor Who's* executive producer and lead writer Steven Moffat, and both were invited to leave their hand prints in cement for display in the exhibition. "I'm here in stone now," said Matt, "so they can never forget."

Aside from providing his handprint, Matt was also on hand to unveil new additions to the exhibition section of the Experience, with monsters and costumes from the 2012 series being added to the ever-growing range already in place. Amongst the new exhibits are one of Solomon's robots from *Dinosaurs on a Spaceship*, Solomon and Nefertiti's costumes from the same episode, and the terrifying Cherub Angels and chained Weeping Angel from *The Angels Take Manhattan*. Also on display is Oswin Oswald's red dress worn by Jenna-Louise Coleman in *Asylum of the Daleks*, along with Oswin's Dalek casing.

The *Doctor Who* Experience is open seven days a week. Aside from the exhibition area covering all eras of *Doctor Who*, visitors are led through an exciting interactive adventure providing encounters with Daleks, Cybermen and Sontarans, and a chance to fly the TARDIS. For more information on ticket prices and times, go to *www.doctorwhoexperience.com*

Experience Davros!

Oswin the Dalek, and her little red dress, are new additions at the Experience.


The hands of a Time Lord.

An original Ice Warrior costume.

Doctor Who – The Musical!

Katy Manning will return as Jo Grant for a special musical edition of the *Doctor Who* audio series *The Companion Chronicles* in March 2012.

The Scorchies, written by James Goss and starring Katy alongside Melvyn Hayes (from 1970s sitcom *It Ain't Half Hot Mum*), finds Jo trapped in a Saturday night TV show that is hosted by bizarre puppets – which are actually invading aliens that are conquering the galaxy…

"I've always wanted to do a *Doctor Who* musical," says producer David Richardson, "and director Ken Bentley and I batted around the idea of a story in which one of our companions takes on singing puppets! James Goss has written a wonderfully surreal, funny and dark script and the musical numbers by Richard Fox and Lauren Yason are just fabulous – wait until you hear *The Killing the Doctor Song*!

"The recording day was actually the most surreal and wildly creative in my time as a producer. Katy and Melvyn had spent two weeks rehearsing the songs in character, and did the most extraordinary work. If you think you know what Katy can do, then after hearing this story you'll have to think again…"

Two of the Doctor's original companions – William Russell (Ian) and Carole Ann Ford (Susan) – will open 2013 for *The Companion Chronicles*, with the two-disc tale *The Flames of Cadiz* in January. This purely historical tale is set in the late sixteenth century, during the war between England and Spain.

February's release is *The House of Cards* by Steve Lyons, in which Anneke Wills and Frazer Hines are reunited as Polly and Jamie, for a story set in a futuristic casino that is populated by alien monsters and time-travellers.

After *The Scorchies* in March, April sees Carole Ann Ford back as Susan in another historical story – this time set in pre-war Berlin of the 1930s. *The Alchemists* is by Ian Potter, and is set before the first TV episode, *An Unearthly Child*.

Melvyn Hayes and Katy Manning get ready to sing!

Frazer Hines teams up with Wendy Padbury in May, reprising their roles as Jamie and Zoe for *The Apocalypse Mirror* by Eddie Robson, while June sees John Levene make his début in the range as Sergeant Benton. *Council of War* is written by Simon Barnard and Paul Morris – the men behind the popular audio series *The Scarifyers*.

"It's a lovely and clever tale," says David, "and quite a romantic one too – as Benton meets town councillor Margery Phipps. We were delighted to secure the brilliant Sinead Keenan for the role – *Being Human* fans will know her best as werewolf Nina, while Sinead also played Addams in David Tennant's final *Doctor Who* story, *The End of Time*."

In November 2013, *The Companion Chronicles* will be celebrating the 50th anniversary of *Doctor Who* in quite some style. "We'll be doing a trilogy that begins in November and ends in January 2014," reveals David. "It's the story about the consequences of one event – the Doctor and Susan's flight from Gallifrey, which will be told at last… Of course, we already know some background to that but you will learn new information – and it will resonate through the Doctor's lives… It should be something very special indeed."

The Companion Chronicles can be purchased for £8.99 (CD) or £7.99 (download). For more details visit *www.bigfinish.com*.

Replica scarf

■ A replica of the famous scarf worn by the Fourth Doctor, as played by Tom Baker, is now available. Made of premium quality acrylic, the scarf is 13 feet long (including tassels) and 10 inches wide, and knitted to the same pattern and colours as seen on TV. The replica has been produced by Lovarzi, and is available for £49.99 from online retailers such the BBC Shop.

Back to the Moon

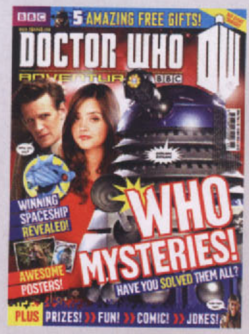
■ In 2013, Fantom Publishing will issue a new edition of Jon Pertwee's autobiography *Moon Boots and Dinner Suits*, first published in 1984. The book will be released in February 2013 in two versions: a standard paperback (£13.99) and a limited-edition hardback edition with exclusive content (£24.99).

The Life of JN-T

■ Also available next year from Fantom Publishing will be *JNT – The Life and Scandalous Times of John Nathan-Turner* by Richard Marson, a book which looks at the career of the man who produced *Doctor Who* in the 1980s.

It will be published in April in two versions: a standard paperback (£13.99) and a limited edition hardback (£26.99). Only 250 copies of the hardback will be produced, each individually numbered and signed by the author, with exclusive colour photos, and a cover designed by June Hudson. For more details visit *www.fantomfilms.co.uk*

Adventure Time!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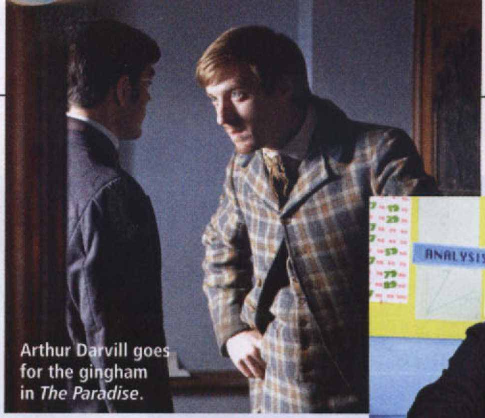
■ *Doctor Who Adventures* issue 295 takes a look at some of *Doctor Who's* greatest mysteries, takes a look behind the scenes of *Dinosaurs on a Spaceship* and features another comic strip adventure for the Doctor and his new companion, Decky Flamboon (right). The issue comes with five free gifts, including a Vortex Manipulator and TARDIS laces, transfers and costs £2.70.

BEYOND THE TARDIS

Dominic May tells us what the great and good of *Doctor Who* have been doing away from the series...



Arthur Darvill goes for the gingham in *The Paradise*.

Tommy Knight goes back to school in *Waterloo Road*.

Our Boys Convention

■ **Arthur Darvill**, who was recently seen in Episode 5 of BBC One's *The Paradise* on 23 October, is currently appearing at London's Duchess Theatre in *Our Boys* as Parry. The press night, on 3 October, was attended by **Matt Smith**, **David Tennant**, **Georgia Moffett**, **Billie Piper**, **Steven Moffat** and **Mark Gatiss**. Arthur has co-written the music to Ché Walker's *The Lightning Child* forming part of Shakespeare's Globe 2013 season (public booking from 11 February).

Mobility Allowance

■ Breaking from shooting horror movie *Oculus* in Mobile, Alabama during October, **Karen Gillan** took a 300-mile road trip to New Orleans with Australian co-star Brenton Thwaites (her brother in the film).

Sherlock Awards

■ **Steven Moffat** and **Mark Gatiss**' *Sherlock* collected Best TV, Best Actor, and Best Supporting Actor Daggers at the Specsavers Crime Thriller Awards on 18 October.

Witches Song

■ **Alex Kingston** plays immoral Miranda Pennebaker in a CBS *NCIS* November sweeps episode and may possibly return. Across the pond, Mels actress **Nina Toussaint-White** is Jude, one of the four Witches of Camden in ITV2's *Switch* until 19 November.

Tennant Record

■ *Guinness World Records 2013* lists **David Tennant** as Most Prolific Doctor with 'over 340 appearances on *Doctor Who* in audiobooks, TV shows, DVDs and novels.' He narrated BBC Two's *Secret Universe: The Hidden Life of the Cell* on 21 October and recorded an introduction to Ed Miliband's keynote speech at the Labour Party Conference on 2 October. *The Spies of Warsaw* DVD (also featuring **Burn Gorman**) has moved again to 28 January.

Barrowman Damaged

■ **John Barrowman**'s *Arrow* Sky1 début as *Well Dressed Man* is in fifth episode *Damaged* on 19 November (aired by CW on 7 November), joining **Colin Salmon** as Walter Steele. John co-hosts further episodes of G4's *Attack of the Show* until 21 November. **Gareth David-Lloyd**'s first *Holby City* as radiologist Rhys Hopkins was on 30 October.

Lawrence of Waterloo

■ **Tommy Knight** became *Waterloo Road* regular Kevin Skelton from 11 October (credited as Tommy-Lawrence Knight) while horror film *Stitches*, in which he played Tom, was released on 26 October. **Yasmin Paige** is Annabel in Freddie Machin caravan film drama *Chicken*, shooting in early 2013. **Ace Bhatti** plays Captain Hook in *Peter Pan* at the Churchill Theatre Bromley at Christmas.

Mark of Horror

■ On 30 October **Mark Gatiss**, who is Charles I in *55 Days* at Hampstead Theatre until 24 November, presented BBC Four's *Horror Europa*, attending a BFI Southbank preview on 28 October. Mark played Michael Jackson impersonator Marlon in Radio 4's *Living with Mother* on 31 October. On 17 November the BFI screens 1973's *Alice Through the Looking Glass* featuring **Sarah Sutton**, **Geoffrey Bayldon**, **Bruce Purchase** and **Stephen Moore**.

Mark Gatiss is the presenter of *Horror Europa*.

Piers' Dramas

■ **Piers Wenger** has commissioned three 2013/14 Channel 4 dramas: Abi Morgan international thriller *Home Before Dark*, Bryan Elsley relationship cycle *Dates*, and Peter Flannery and Martine Brant *The Devil's Whore* sequel *New World*. His Toni Grisoni commission *Southcliffe* about a fictional market town devastated by a shooting spate, with **Shirley Henderson** and **Joe Dempsie**, is currently recording. Henderson plays the wife of **John Simm**'s prisoner in C4's *Everyday* (previously *Here and There*) screening in November, which premièred on 17 October at the London Film Festival.

Phil Departs

■ In January **Phil Collinson** steps down as *Coronation Street* producer, remaining at ITV Manchester in a drama development role. On 27 October **Russell T Davies** promoted *Wizards vs Aliens* on Graham Norton's Radio 2 show.

Phil is leaving the cobbles behind.

Stinker

■ Recording has begun on **David Walliams**' *Mr Stink* for BBC One. The project is co-adapted by **Simon Nye** and stars **Hugh Bonneville** as the tramp with **Sheridan Smith** as Chloe's mum and Walliams as the Prime Minister. Sheridan reprises Joey Ross for a *Jonathan Creek* Special recording in January.

Take Eight

■ **Nick Hurran** directs BBC One's *Me and Mrs Jones* executive-produced by **Beryl Vertue** until 16 November. **Julian Simpson** wrote and directed the ninth *New Tricks* of Season Nine, *Part of a Whole*. **Jonny Campbell** is behind BBC Three zombie drama *In the Flesh*. In South Africa **James Hawes** will direct William Hurt and **Kevin McNally** in a BBC Two co-production about the 1986 *Challenger* space shuttle disaster. **Dan Zeff** is directing ITV1 murder drama *The Ice Cream Girls* in Dublin. **Ashley Way** is a *Merlin* Season Five director. **James Strong** directed episodes of BBC One's *Hunted* featuring **Indira Varma** (**Meera Syal** also appeared) while **Graeme Harper** helmed two *Casualty* episodes featuring **Brian Miller** on 20 and 27 October.

Quickies

■ Supernatural audio drama *The Fall of the House of Abercorn* featuring **Colin Baker**, **Deborah Watling** and **Damaris Hayman** is available via *ianfraseruk.com*. **Christopher Eccleston** is filming *Thor: The Dark World* as Malekith the Accursed in Iceland. **Paul McGann** held masterclass *A Career in Acting* at Liverpool John Moores University (23 October). **Noel Clarke** promoted *The Knot* on *Breakfast* (2 October). Sky Atlantic airs *Richard E Grant's Hotel Secrets* to 13 December. DVD extras producer **Ed Stradling** is directing a *Loaded* TV series provisionally entitled *I'm Loaded*.

BehindtheSofa

CELEBRITY MEMORIES OF DOCTOR WHO

A collection of over 100 memories of Doctor Who from famous names, including: Hugh Bonneville, Jonathan Ross, Charlie Brooker, Chris Tarrant, Michael Grade, Wincey Willis, Stephen Merchant, Louise Mensch and many more. 100% of the profits from the sale of this book will go to Alzheimer's Research UK. Edited by Steve Berry (author, TV Cream Toys, The Great British Tuck Shop). Illustrated by Ben Morris.

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GALAXY FORUM

DOCTOR WHO
RUSSELL T DAVIES
MARY TAMM
KAREN GILLAN
HER FINAL INTERVIEW!
PLUS!

The Doctor's dodgy morals, *your* verdict on John Nathan-Turner, and the new series of *Red Dwarf* - it's your letters!

Welcome back! What's new? Well, Jonny and Toby's recent ding-dongs in *A Battle of Wits* have provoked a flurry of emails to Panini Towers...

BATTLE STATIONS!

For the first time ever in *A Battle of Wits*, I'm in complete agreement with Toby. *Doctor Who* is at its best when concentrating on horror stories. A nice straightforward tale to scare you to death! Like Toby says, everyone remembers the Weeping Angels and the Mummies. Yes there are some 'crossover' stories like *Planet of Evil*, but I mostly remember being scared, not the science bits. I don't remember the science bits in the Dalek stories – just the fact that the Daleks were terrifying.

KATE GRIFFITHS EMAIL

The Doctor – callous?

With regards to the *Battle of Wits* in **DWM** 452 (Horror stories vs sci-fi ones), I can't help but feel that the whole argument is ridiculous in the first place! One of the strengths of *Doctor Who* is its ability to be everything and anything and thrives on the fact that it can do several genres at once. There is no right or wrong answer as to which type of *Doctor Who* is better because it's the variety and the mixture that makes it what it is – the show that we know and love today. It's to the show's credit that it dares to be scary, but also that it sees its audience as intelligent, giving 'scientific' answers and explanations instead of fobbing them off with 'it just is like that'. *Doctor Who* isn't best when it's a horror show, nor is it at it's best when it's a science-fiction show. *Doctor Who* is at it's best when it is *both* shows in one.

REBECCA PAYNE (18) DONCASTER

Regarding the suddenly topical debate on the Doctor's morality (*A Battle of Wits*, **DWM** 453), I'm puzzled that some fans think the Doctor blowing up the spaceship of an unrepentant mass murderer is on a par with him attempting to hand a basically decent man with a sordid past over to be murdered. I've no problem with the former and quite a few with the latter! But some fans apparently think that the Doctor should have wagged his finger at Solomon, and then let him fly off to slaughter another ship's crew!

My Doctor is the one who planted a bomb on the Graff Vynda-K, rolled the seeding device into the departing Dominator spaceship, abandoned the Drahvins on an exploding planet and pushed Magnus Greel into the distillation chamber. He's not the one who would rather let innocent people die than get his hands dirty, as he seems to have done far too many times since the first day of his 2005 return.

MICHAEL J BILLINGHURST NORWICH

Red Dwarf X – "Less of this sort of thing, please," begs Dave Stevens of Beaconsfield.

STAR LETTER

What on Earth were you doing devoting a page of **DWM** 452 to *Red Dwarf*? I thought this was supposed to be a magazine about *Doctor Who*?! If I wanted to read about non-*Doctor Who*-related content, there are thousands of other journals out there I could buy. I buy **Doctor Who Magazine** to read about *Doctor Who*!

The editor states that he ran the article because there are a large number of readers who are fans of *Red Dwarf*. So does that mean we're going to start getting articles on *Sherlock*, *Blake's 7* and *Star Trek*? Or maybe let's go beyond television: mountain biking, cross-stitching, the perfect soufflé?!

Apparently the article was also run because *Red Dwarf* may not otherwise get the attention it deserves. So perhaps you could also cover the perils of global warming, the challenges for local government funding beyond 2015, and the need for the B2B marketing profession to go mainstream: all topics that deserve more coverage?

As for Tom's message that he would only have used the space for an advert if he'd not run the *Red Dwarf* article... Well, here's a thing! If you haven't got enough material to run on *Doctor Who*, why not reduce the page count? Get yourself sorted, **DWM**, and stop wasting my time with off-topic content.

DAVE STEVENS BEACONSFIELD

Dave's Star Letter wins him a copy of the fantastic new series of *Red Dwarf*, out now on DVD from 2|entertain, priced £19.99.

In response to those who claim that the Doctor's solution to Solomon's murderous actions in *Dinosaurs on a Spaceship* were 'shocking', 'out of character' or not in line with the established character. Really? I think writer Chris Chibnall got the Doctor's morality absolutely spot on. This is a character who considered cold-blooded murder in the very first story, and chloroformed Shockeye in the Spanish countryside! And let's not forget that the Doctor committed genocide during the Time War. So what if the Doctor blew up Solomon? It was hardly *that* out of character, and, I'd say, a fate much deserved after the death of 'Tricey'!

RICK MILBURN CORNWALL

We think this debate could run and run... Ah, well, at least 1980s producer John Nathan-Turner isn't in any way controversial...

THE VERDICT!

Can I just say how much I enjoyed your *Trial of John Nathan-Turner* articles (**DWM** 451-452). As a child of the 80s, I grew up with JN-T's vision of the show.

TEXT IN!

Message us from your mobile!

- **KATE CAIRNS** The Angels took more than Manhattan. Why, Moffat, why?!
- **KEV C** The exit of Rory and Amy was brilliant and heartbreaking. Maybe the ghost of a certain painter will leave a bunch of sunflowers by Amy's gravestone.
- **JONNY DEAN** Is it just me who thinks 'Whovian' is a rubbish name? I'm starting my campaign to change it to 'EnWhosiast'!
- **PAUL R** Steven Moffat makes every other writer, and I include Dicks, Dickens and Shakespeare, look like crayon-wielding chimps.
- **STRAT** Did Ma Tyler's owl win best supporting actor in the 1977 Season Survey? If not, is it to late to correct this hideous injustice?
- **JAMES** *Blink* has alot to answer for. The 'timey wimey' phrase is becoming over used and irritating. Please stoppy-woppy.

Send your messages by texting DRWHO followed by your name and your message to 80088. Texts are charged at 25p per message, plus any network charges.* Please keep messages to 160 characters or under, and we'll print the best!

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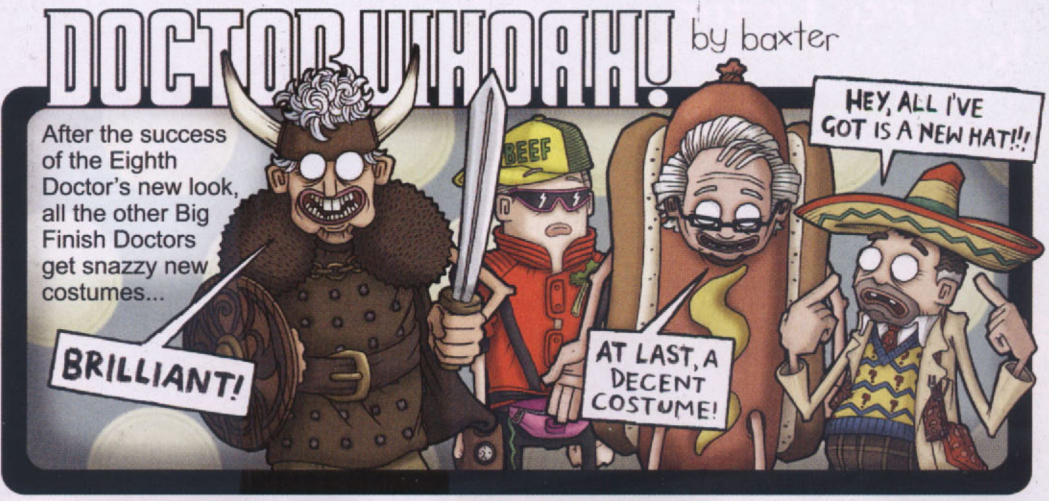

DOCTOR WHOAH!
by baxter
After the success of the Eighth Doctor's new look, all the other Big Finish Doctors get snazzy new costumes...
BRILLIANT!
BEEF
AT LAST, A DECENT COSTUME!
HEY, ALL I'VE GOT IS A NEW HAT!!!

Okay, he got some decisions wrong and his use of 'star' guests was a bit hit and miss – but the show was very watchable. Towards the end of his tenure I think that the show was moving in absolutely the right direction: make the Doctor mysterious, make him a major game player and make him an instigator. The last two Sylvester McCoy seasons are a joy to watch, and have some truly frightening images (the Haemovores, the Dalek girl *etc*). To misquote the Tenth Doctor in *Time Crash*: JN-T you were *my* producer!

PAUL SCOTT BOOTLE

I feel I have to comment on the two-part article *The Trial of John Nathan-Turner*. Whilst I read the articles with upmost interest and respect I feel that everyone is missing the point to a degree. At the end of the day JN-T was the producer and ultimately responsible for the quality of the episodes being produced. The episodes were not up to scratch, so the BBC got fed up and understandably gave it the axe when they saw how bad it was! My argument is that many *Doctor Who* producers came and went in the 60s and 70s and all produced quality, enjoyable shows with limited budgets. JN-T tinkered too much and made a complete mess of an established and respected TV show.

NEAL PARKINSON EMAIL

Did you shed a tear at Amy's final farewell?

I just read the second instalment of the article about John Nathan-Turner and (having been born in 1973) in many ways, this was *my* era as well. Despite the cheeky, attention-grabbing headline it was more of an examination of JN-T's influence during his time in office and his legacy. I'm ready to admit that some of what he did was amazing and some of what he did was less so. That said, although much was said about his playing to and being influenced by the fans, he was already at the helm when I *became* a fan (and a regular **DWM** reader), and nothing he did ever stopped that for me. Nobody but Michael Grade 'killed' *Doctor Who*, and, even then, although there was a generation which missed out completely, in some ways it could be argued that some of the things we enjoy today may not have been possible had we had direct continuity through a time when it was difficult for the resources to live up to the ideas.

Just like David Tennant was able to tell Peter Davison that he was his Doctor, JN-T was *my* producer – and I'm glad that history is mostly being kind to him.

NICK CAULFIELD EMAIL

KAREN'S GOODBYE

I've been buying **DWM** for seven years, and I have to say this is one of the nicest 'farewell issues' I've read. I have really enjoyed everything Karen Gillan has done with the character of Amy Pond, and just from reading her interview has made me realise how much I will miss the Ponds.

Their final scene in *The Angels Take Manhattan* had me blubbing like a baby – and emotionally very much reminded me of when Rose left in 2006. Both Karen Gillan and Arthur Darvill have achieved brilliant things and will forever be remembered fondly by many fans.

LAURA J ROBINSON DUKINFIELD

Amy and Rory's departure from the show must be the most heartbreaking ever! The Doctor had promised Brian that Amy and Rory would be safe, and wouldn't die. Amy and Rory get to live happily ever after together, and yet both of the Doctor's hearts are broken, as he is left alone once again.

MATTHEW WILSON EMAIL

As the end credits rolled on *The Angels Take Manhattan*, I couldn't help but say goodbye to an old friend. No, not Amy and Rory, but analogue TV, which has now been shut down forever. For over 45 years of viewing it was a constant in an ever-changing world. Goodbye old friend – you'll be sadly missed.

ROGER SHORE BELFAST

Oh, you've got us tearing up again, Roger! But speaking of the wider world of television, what do you think of our new occasional *Beyond the TARDIS Extra* section, hmm...?

Wizards vs Aliens

BRANCHING OUT

I know I'm not the only one for whom a love of *Doctor Who* has grown into a deeper appreciation of all television in general, and sci-fi and fantasy TV in particular. **DWM**'s relentless insistence on treating every part of the production process with as much respect as any other has rubbed off on me, and I know it must have done for many other readers. So I'm delighted to see you'll be casting an occasional eye over other TV series with the new *Beyond the TARDIS Extra* section.

Since its return in 2005, *Doctor Who*'s amazing success has helped shape the TV landscape. TV commissioners' eyes are now open to creating new series, or resuscitating old ones, that appeal to those of us who crave fantasy-based television in addition to crime dramas and soaps. The least we can do is support those decisions.

SCOTT MATTHEWMAN EMAIL ►

twitter

@DWMtweets

Join other DWM readers on Twitter!

- **@Hazelperiperi** Can the Doctor not just fly back to say... 1963? Meet the Ponds halfway?
- **@ollybishop** Wow, I almost just cried at **DWM** 453's Karen Gillan interview! We did have fun along the way Karen, you were amazing!
- **@RomanaOnCaprica** Started filling out my *Season Survey*. This year's episodes were so good, I can't make up my mind for any of these categories!
- **@clickclickdrone** Love the way that the cover of **DWM** 453 looks like a cover of *Woman's Weekly* or something. You people are sooo clever!
- **@iancuffy** I can't understand why people were surprised at Kate Stewart being the Brig's daughter. I sussed that straight away.
- **@DrPythonBeat** Any chance of *Doctor Whoah!* being released in graphic novel format? Pleeease!

Add *#dwmgalaxy* to your Tweet, if you want to be included in the next issue...

Kate Stewart, as played by Jemma Redgrave in *The Power of Three*.

ASK DWM!

Puzzled? Confused? Quizzical? Send all those knotty *Doctor Who* posers for us to answer!

DEAR DWM

Jemma Redgrave played the Brigadier's daughter, Kate, in *The Power of Three*. However, my friend tells me that Kate had previously been in *Doctor Who*, but played by someone else! Is this true? I thought only Time Lords could be played by more than one actor?

SARAH ADAMS SKIPTON, NORTH YORKSHIRE

DWM REPLIES: Well, Sarah, your friend is half right. Actress Beverley Cressman previously played Kate Lethbridge-Stewart – but not in *Doctor Who*. The character appeared in two independent direct-to-video releases: *Downtime* (1995) and *Dæmos Rising* (2004).

You're also correct that in *Doctor Who* itself, there have been surprisingly few examples of recasting, except for Time Lords playing different incarnations of the same character (such as the Doctor or the Master). Other examples of more than one actor playing the same part include those occasions where heavy make-up disguised the change in actor (*eg* Davros); actors playing older or younger versions of the same character (*eg* Rose and Amy); voice-only roles (*eg* K9) and, of course, stunt men and body-doubles.

There are a few less obvious examples: the alien delegates Celation, Malpha and Trantis were played by Ian East, Robert Cartland and Ronald Rich in *Mission to the Unknown* (1965), but replaced by Terence Woodfield, Bryan Mosley and Roy Evans in *The Daleks' Master Plan* (1965/66). However, perhaps they were not intended to be the same characters.

When Frazer Hines (Jamie) caught chicken pox during recording of *The Mind Robber*, the script was cleverly rewritten to allow Hamish Wilson to play the part in Episodes 2 and 3.

One character underwent a sex change! In *The Hand of Fear* (1976), Eldrad was first played by Judith Paris, and replaced by Stephen Thorne in Part Four. However, as with Jamie, there was an 'in story' reason for the change, as Eldrad had reverted to his original form.

A clear-cut example where we're not supposed to *notice* the change in actor is Chicki from *The Macra Terror* (1967). Sandra Bryant played Chicki in Episode 1 – then got a better job offer, so was replaced by Karol Keyes in Episode 4.

But the most notable recasting with no 'fictional' explanation was that of the First Doctor. In *The Five Doctors* (1983), Richard Hurndall recreated the role that William Hartnell had made his own.

GALAXY FORUM

WHO TUBE

This month's pick of *Who*-related videos on YouTube.com

Brian Williams discovers that Amy and Rory are never coming home in this heartbreaking scene, written by Chris Chibnall and narrated by Arthur Darvill. Search YouTube for: **Doctor Who PS**

Matt Smith, Karen Gillan, Arthur Darvill and Steven Moffat go bowling and take on a team including *Star Trek: TNG*'s Wil Wheaton! Search YouTube for: **Nerdist Bowling Doctor Who**

Four-year-old Lindalee offers her unique perspective of the last five episodes of *Doctor Who* in this engaging series of reviews. Look out, Gary Gillatt! Search YouTube for: **Lindalee Review**

Imagine... an advert for Hamlet cigars, made but never broadcast, with a Dalek doing something truly disgusting... lighting up and having a puff. Search YouTube for: **Hamlet Dalek**

From the man who brought us the song about the *Baby Monkey (Going Backwards on a Pig)* (look it up!), a musical tribute to *Doctor Who*. Search YouTube for: **Parry Grip Doctor Who**

GRAVIS REVEALED!

There's no need for the editors' minds to boggle when contemplating the further adventures of the Fifth Doctor and his temporary companion the Gravis (*Ask DWM!*, **DWM** 453) – they're available in short-story form! The tale was told in *Life After Queth* by Matt Kimpton, published in *Short Trips: Farewells* and reprinted as one of my editor's picks in *Short Trips: Re:Collections*. This was the amazingly talented Matt's only official *Doctor Who* story – there should have been more, but we've been robbed of what might have been by his untimely death from Cystic Fibrosis last month (September 2012). Matt is greatly missed, and the *Doctor Who* universe was the richer for his presence in it, however brief.

JACQUELINE RAYNER EMAIL

THE ICING ON THE CAKE

Wedded bliss!

1 September 2012 was a big day for me: *Asylum of the Daleks* on the telly and my wedding day! My wife and I even had a *Doctor Who*-themed cake topper to celebrate. Best. Day. Ever.

KEITH LLOYD OXTON

REVIEWS REVIEWED

I enjoyed Graham Kibble-White's review of *The Angels Take Manhattan*, and I rather like his comment that the ending makes 'romantic sense'. However, one thing that occurs to me with Amy and Rory's departure is that as a final 'nail in the coffin' the Doctor reads Amy's afterword at the end of the episode.

Within the rules of this story at least, if a character reads/knows the future, he or she can no longer change it. So we might debate the graveyard scene, as to whether or not he should still be able to see Amy and Rory again; but by reading the afterword, clearly written by an Amy who never saw him again, the Doctor has made it a *certainty*. He's set it in stone, to coin a phrase!

ANDREW CURNOW EMAIL

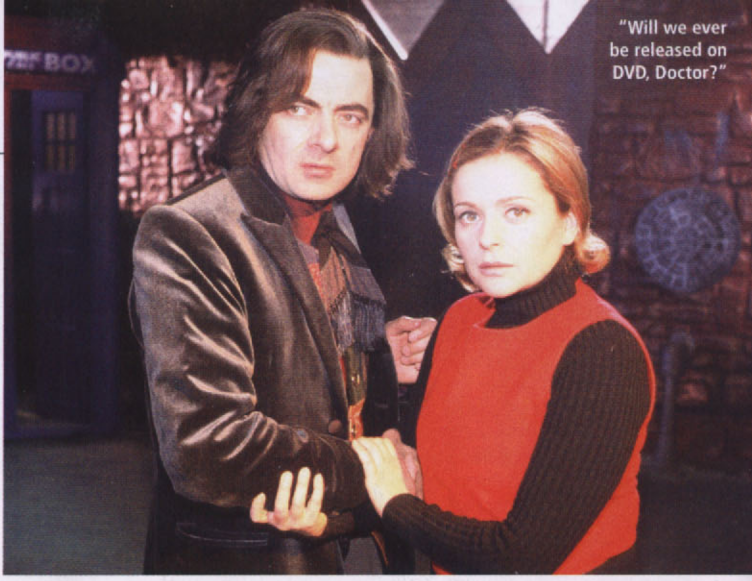
The review of the *Vengeance on Varos* DVD Special Edition in **DWM** 453 was a thought-provoking and intelligent piece. It made me revisit the story with a fresh perspective. *Vengeance on Varos* delivers not only an excellent story, but also a strong message on the influence of reality television on society, a message that is still relevant some 28 years later. My congratulations to reviewer Andrew Cartmel for an excellent piece.

PARIDE FORTE DROITWICH

COMING SOON ON DVD...?

Will the 1999 Comic Relief Special *The Curse of Fatal Death* ever be released on DVD? Maybe you could ask Steven Moffat, since he wrote it! It'll be a crying shame if it isn't.

PAUL CLIFFORD EMAIL



"Will we ever be released on DVD, Doctor?"

I'm quite annoyed at the way that the recently found episode, *Air Lock* [*the third episode of Galaxy 4 – Ed*] will be made available next year. It is being released on a Special Edition of *The Aztecs*, which is a shame for those of us who don't want to spend loads on these re-releases when we have the originals from many years ago. While the Special Editions are full of amazing new features and the episodes look even more fantastic, it's just a shame that *Air Lock* isn't going to be released on *The Reign of Terror* DVD instead.

DAN SPINO EMAIL

It is monstrous that the BBC intends to rip off fans yet again by forcing them to purchase a further copy of *The Aztecs* just to see *Air Lock*! I intend to blacklist this 'special release' for at least six months, or until the price comes down to a reasonable amount, before allowing them to suck further money from my not-bottomless pockets. I encourage similar long-term fans to do the same.

JOHN COLLINS EMAIL

Will there be a DVD Special Edition of the Third Doctor adventure *The Green Death*? This was initially planned as a two-disc release on its original issue with a full 'making of' documentary and other extras. The last time I wrote a letter to **DWM** it was to ask for a Special Edition release of *Vengeance on Varos* – and look what happened there! Here's hoping!

FRANCIS CAVE WARE, HERTFORDSHIRE

So do you like the Special Editions or not? The jury's still out, it seems... Till next time! **DWM**

ON THIS MONTH... 5 YEARS AGO

It's November 2007, and there are two Doctors on the cover of DWM 389...

SEEING DOUBLE

'Peter Davison is the Doctor!' declared the cover of **DWM** 389, and the inside of the mag explained why: 'This year's *Children in Need* night on BBC One will contain a special five-minute *Doctor Who* scene featuring the return of Peter Davison as the Fifth Doctor. The scene, titled *Time Crash*, is written by Steven Moffat and directed by Graeme Harper.' Peter had some wise words for his *Time Crash* co-star and current Doctor, David Tennant: "My advice to David is, he shouldn't do his jacket button up. You'll regret that in years to come, David." "Yeah, I should be wearing it looser now," agreed David, "so that I'll still be able to slip into it when I come back for *The 25 Doctors* in 2040..."

THIRD TIME LUCKY

'*Doctor Who* has once again triumphed at the 2007 National Television Awards,' reported *Gallifrey Guardian*. 'For the third successive year, the British public voted *Doctor Who* the most popular programme on UK television... also for the third successive year, the actor playing the Doctor was voted Most Popular Actor – the second year running that David Tennant had been awarded the trophy.'

GOING FOURTH

With the previous season having proved both a critical and popular triumph, **DWM** looked forward to the fourth series since 2005 – and the big news was the return of the Sontarans! *Gallifrey Guardian* revealed how the monstrous warmongers would look. "It's a great honour to have the opportunity to recreate an iconic *Doctor Who* monster," Neill Gorton of Millennium FX told **DWM**. "I think the results have really struck a balance between needing to update the Sontarans while still retaining the familiar elements that make them an iconic monster." *Sontar-ha!*

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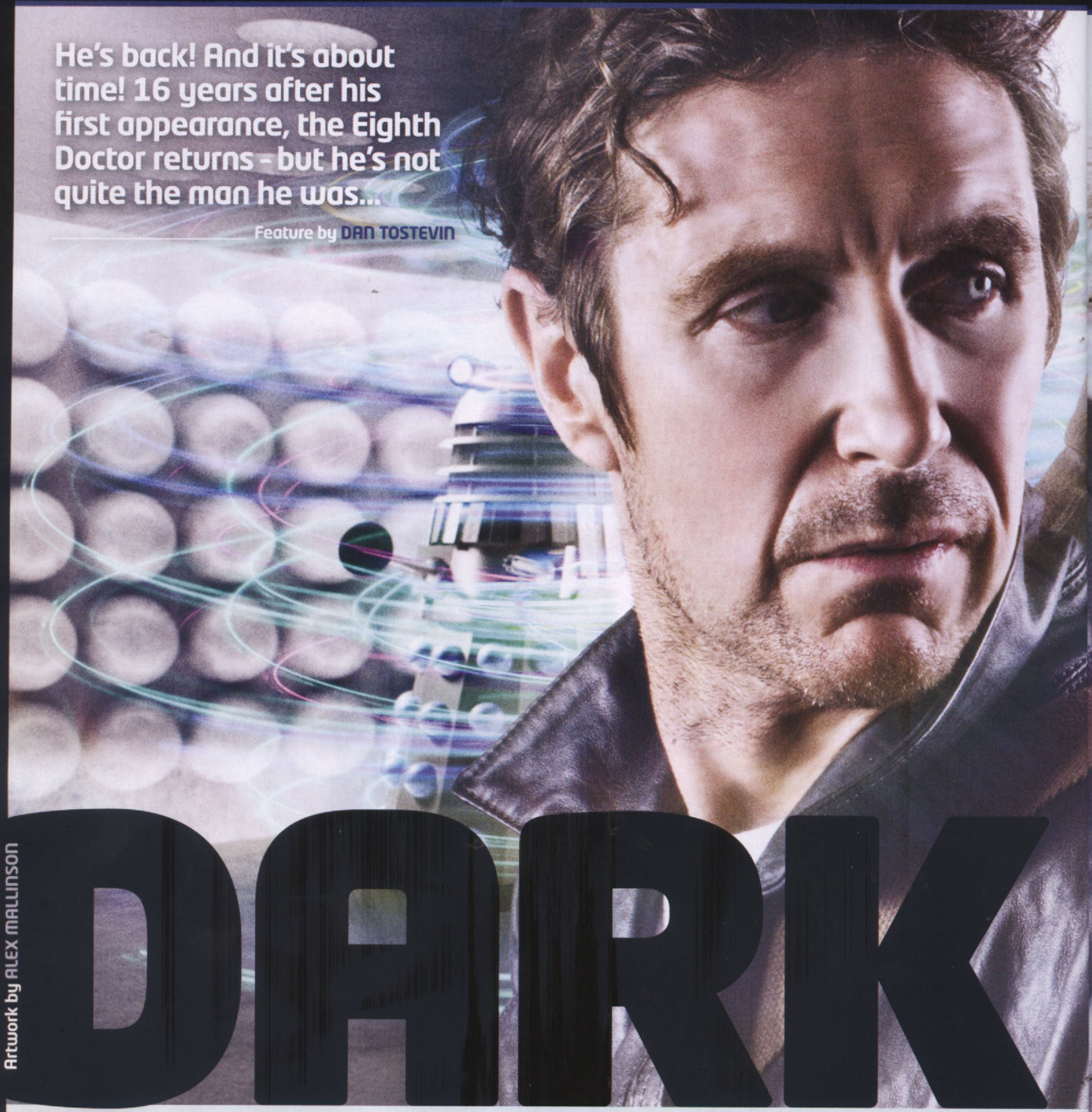
He's back! And it's about time! 16 years after his first appearance, the Eighth Doctor returns – but he's not quite the man he was...

Feature by **DAN TOSTEVIN**



Artwork by ALEX MALLINSON

DARK

Meet the new Eighth Doctor. He's at war with the Daleks, and all his friends are dead. What happens next?

"Who would want to be happy all the way through a story?" wonders Paul McGann, who plays the character, flashing a wicked grin. "It would be tiresome..."

Paul's incarnation of the Doctor appeared just once on screen, in the 1996 *Doctor Who* TV Movie, but because there was no successor until Christopher Eccleston's arrival in 2005, his tenure as 'the current Doctor' lasted almost a decade. In that time, hundreds of stories were told about Paul's Doctor in other mediums, including novels, short stories, comic strips, and Big Finish audio dramas. The latter, for which Paul has been regularly reprising the role since 2001, continue to this day.

So far, most of those audios have fallen into two long-running, serialised narratives for Paul's Doctor – the first, with companions Charley and C'rizz, mimicked the format and feel of *Doctor Who*'s twentieth-century run; the second, with companions Lucie and Tamsin, was closer in style to the current television series – with a handful of other stories taking place before both, mostly expanding on back-references made in those main sagas.

Now, a new era is beginning, and it's doing something different once again. Paul's third big audio adventure begins with a story called *Dark Eyes*, available to download (or as a CD box-set) this month, which introduces a new look for his Doctor – in more ways than one.

"For the stage directions, we have 'Doctor rages', 'Doctor fears', 'Doctor's jealous', 'Doctor's sad'," Paul observes, ominously. "These are human qualities, or at least descriptions of human qualities, but with the Doctor, of course, there's a whole lot more. It's not just human darkness..."

Dark Eyes is a completely new beginning for Paul as the Doctor – it's a cliché to say so, but this really *is* the perfect jumping-on point if you're new to this particular Doctor, or to the audio adventures generally – but chronologically, it picks up immediately after that second audio saga ended. In its final story, released almost two years ago, four of the Doctor's best friends fought the Daleks at his side. Only one of them made it out alive. In the same way that the events of the Time War shaped the Ninth Doctor without us needing to know the details, the specifics of that battle are irrelevant to *Dark Eyes*, but the emotional consequences of those devastating deaths define and drive the Eighth Doctor's new, darker direction.

"It's certainly the aftermath of things," nods an enthusiastic Paul. "There's sombreness and self-doubt and guilt... I'm not sure it's guilt, but he's lost hope. He needs a shot in the arm. It's not an easy passage of stories for him at all. It is, as you say, quite dark. But of course, you don't want him too heavy either. We want the hope. We talk about hope a lot in the story; it's all *about* hope. The idea of hope, and false hope, and the courage that comes from it... good stories! Important to him, to his character. But yeah, dark is good for actors. Dark is better, I think. There's more corners, there's

The Eighth Doctor's new companion, Molly O'Sullivan (Ruth Bradley).

DAYS

more sides, there's more places to go with 'dark and difficult'. The black hat rather than the white one!"

As well as adding new dimensions to the Eighth Doctor psychologically, *Dark Eyes* also reshapes his silhouette. On screen, Paul wore a green velvet coat, cravat, and long curly wig to play the Doctor; both previous audio eras have had in-story references and cover-art depictions that maintained this image. "I've got the spirit glue all over my bonce, even in the audios!" complained Paul, famously never a fan of his Doctor's look, in **DWM** 387. "It wouldn't be cheap, let me tell you, to get me back in that gear!"

But beginning with *Dark Eyes*, the Eighth Doctor has a new outfit. The redesign process began in 2010, when Paul was in New Zealand for an event organised by his friend Bill Geradts.

"It was a simple idea at first: that we do something about the photographs," Paul explains. "Because of course I was only Doctor Who for six weeks, all that time ago, and there are only so many photographs that exist. My first concern was just to get some more, and get some that are up to date, cos we've run out and I'm 16 years older! Then I wanted to change the look somehow. I got chatting to Bill, who said 'Can you not just make a new costume?' 'I dunno, who do I ask?' So we just went ahead and did it!"

"We hosted Paul for a show in Wellington," Bill explains, "where [legendary prop-making house] Weta Workshop is based, and one of the guys there, David Tremont, was a huge *Doctor Who* fan. I mentioned to Paul, 'Why don't you get a new costume?', and David was like 'Oh, I'll make it'. I footed the bill for it, and Paul sent me his designs and took some pictures of shirts – the actual concept is 100% Paul."

"Paul very much drove the look," David confirms, "and sent several images of jackets and looks that he liked."

"There was no point in it being designed for him," asserts Bill. "We wanted it to be his thoughts." ►

> **"Dark is good for actors. Dark is better, I think. There are more places to go..."**

"I was asked whether there was any kind of look that I might personally have in mind," Paul elaborates, "so the look actually came from the idea that the men in my family - the McGann men: my father, his father, his uncles, everything - had all been at sea, either Royal Navy or Merchant Marine. I thought, given that the Doctor is a voyager, I wanted something that had elements of both, that was linked in that way. I thought of the peacoat - a peacoat, of course, is a Victorian naval garment - so this is a leather peacoat, based on that."

The final design, based on Paul's ideas, was by John Harding; Matt Appleton made the jacket, and David designed and made a new sonic screwdriver to go with it.

"I thought that a new costume *has* to have a new sonic," David smiles, "and the Eighth Doctor did not have one of his own, so I based it on the design of his TARDIS. I felt a bit nervous handing it over to Paul - the new costume was important to him, and I hated the thought that he would not like it, but it seemed to go down well with him." "I think it was what Paul was expecting," Bill adds, "but he was still blown away when he got it."

"They gave me the jacket, they gave me the bag," beams Paul himself. "I was even furnished with a new sonic screwdriver, in the Victorian steampunk style! I felt very privileged!"

It took eight months from Paul's initial conversations with Bill and David for the costume to be complete.

"The Weta guys finished it up just before we brought Paul down for a show in Auckland," Bill explains, "and he put it on and came out on stage."

How did it go from an unofficial unveiling at a convention to appearing on licensed merchandise?

"Almost immediately after he'd appeared in that costume, he said to me 'Can't we have some photographs done with me in that?'," recalls Nicholas Briggs, an executive producer at Big Finish and the writer-director of *Dark Eyes*, "and it's no secret that Paul is not particularly at ease with having his photograph taken - he's almost always shied away from it at Big Finish. This time, he was happy to have a snapshot done, so we thought we'd try to take some photos in the costume, and if the worst came to the worst, and the BBC said no to it, Paul would at least have some photos to sign for people at conventions and things. But as it turns out, we gave it to the BBC for approval and they approved it!"

For the first proper images of the new costume, Paul was photographed during the recording sessions for *Dark Eyes* by Alex Mallinson.

"This is a *big* character thing," Alex emphasises. "Clothes are always important with the Doctor, but this is bridging the gap between the original TV run of *Doctor Who* and the current run - it's a bit 'Eccleston', Paul said that himself. This is a man who, after the traumatic events of that Dalek battle, has changed. He used to be the flamboyant one, who marched into the middle of a room with clothes and hair that said 'Look at me!', and now he's not that man any more. He's more damaged by events, and so there's a more militaristic look, it's a bit more 'soldier'. He's lost some of what he was before, he's not the 'British eccentric' any more. He's not going to be the fop, he's not going to be the clown - he's going to be an angry man who takes the fight to the Daleks and uses his sonic screwdriver as a weapon. He's still a man of action, so we've done some action shots, but the point of *Dark Eyes* is that it's a war film, a war story. It's taking the Doctor to some very dark places, and I've lit him accordingly: this is a man who's troubled..."

The coat, bag, and sonic are all there currently is to the new costume, with Paul wearing his normal clothes underneath.

"It's still a work in progress," Paul's keen to point out. "It's not the *whole* costume, perhaps. As I say, we've got the jacket, we've got the bag, we've got the screwdriver as well. So it's the beginnings..."

The Great War.

That the outfit is incomplete and likely to evolve makes sense story-wise, because the change of clothes is an impromptu necessity...

"At some point in the second episode of *Dark Eyes*, after the Doctor has returned from the ordeal of Dunkirk, it's made very clear that his suit is ripped and basically messed up," reveals Nick. "He's been through World War One, it's caked in mud, he's been through mustard gas, he's been on a ship that sunk and dragged himself ashore, he's been shot at... basically, it's a mess! Even though it's not explicitly stated *what* he changes into, he clearly has to put some new clothes on, and the sound design for any physical movements after that point will sound like a man in a leather jacket."

The new look is more 'clothes' than 'costume', whereas the Eighth Doctor's previous outfit was perhaps a bit theatrical.

"It was," Paul agrees. "It was self-consciously sort of iconic, and perhaps in a sense that's served its purpose, it worked well enough."

Paul understands how significant the change will be for fans.

"Now we have new photographs, and if I know one thing about *Doctor Who*, even in my own short tenure, it's that new *anything* is good, because it's momentum.

"I'm happy with it!" he adds, beaming. "I'm now 16 years older than I was then, and I think it's something that will bring it up to date. Let's hope people are happy with that - cos I am!"

Indeed, Paul seems more energised about *Dark Eyes* than *any* of his previous audio stories for Big Finish. Throughout our interview he's smiley, enthusiastic, and thoughtful, and seems to be thoroughly engaged with (and relentlessly excited about) the work - quite the opposite of fan speculation which, when the Eighth Doctor's new beginning was announced, wondered whether he might be losing interest.

"He *is* happy," Nick confirms. "The photos are evidence. When one does interviews like this, one has to say positive things - there's no point saying 'We all had a terrible time and the script's rubbish' - but I can absolutely say with my hand on my heart that Paul was *extra* enthusiastic this time. We just had a great time. Paul was texting me after the first recording day, with all his enthusiasm for how brilliant [new co-star] Ruth Bradley was... and he was interested to know, before we started recording, who the new girl was going to be! 'This is going to be great!'

"I'm now 16 years older, and I think that this is something that will bring it up to date..."

"There *was* a point when he said he wasn't going to do any more," Nick admits. This was around 2006, when the initial 'Eighth Doctor and Charley Pollard' storylines were approaching a

Paul McGann's first 'in character' *Doctor Who* photo shoot for 16 years!

Fugitives.

natural end. The beginning of a second phase, with new companion Lucie Miller, re-energised Paul and, as Nick says, "he's been alright since then. But this is an extra spike of enthusiasm which has been a joy to behold. Paul seems more invigorated about the Eighth Doctor at the moment, and I think the new costume helped that. I think he felt 'This is an image that I am now happy with', and he was really full of beans during the recording."

"We were very happy, because it gave us a greater variety of images," Nick chuckles. "We have a very narrow pool of shots from the film, and there was a thing in *Space-Time Telegraph* in **DWM** where it said 'Shock horror, final McGann photo used on a Big Finish cover!' – which probably actually happened after our third release! The CD cover artists have just had to be more and more creative as we've gone along. So it gave us that flexibility."

But no-one's more excited than David Tremont.

"*Doctor Who* was partly responsible for my desire to get into special effects as a model-maker," he says. "Having a part to play in the *Doctor Who* universe, even as small as this is, is brilliant and means a great deal to me. I can't stop grinning!"

So, that's the new Eighth Doctor: darker, angrier, and... leathery-er. The format of his adventures is changing too: *Dark Eyes* is a single story spanning four hour-long episodes (*The Great War*, *Tangled Web*, *Fugitive*, and *X and the Daleks*), whereas previous stories lasted one or two hours.

"We were looking for a way to make it feel a bit special," explains Nick, "and we missed the extra identity the Eighth Doctor had having his own separate series, so we kind of wanted to go back to that. The Tom Baker stuff sort of occupies that space in the schedule at the moment, so the plan became to do a couple of box-sets with the Eighth Doctor every year, and it means we can do something more epic."

'Epic' is definitely the word for *Dark Eyes*.

"It takes the Doctor through huge amounts of time and space," reveals Nick. "It's about the Doctor and his new companion running away from, but also towards, terrible fates. It's my 'concept album'!"

Why does this new, third ongoing narrative begin at the same point in the Doctor's life that the second so bleakly ended?

"What's the implication – that we shouldn't bother?!" grins Nick. "Should we just stop there?"

Of course not, but that saga concluded so definitively and hopelessly that it felt like a closed door – and it seemed like the Big Finish team, who initially followed up those final stories with a Mary Shelley mini-season set much earlier from the Doctor's perspective, agreed – so it's interesting that a new door is now being opened at that end-point.

"That's a brilliant question actually. I'd always intended to do something that carried on from that, because I think that we've got a huge blank canvas with the Eighth Doctor – goodness knows what happens before he ultimately turns into the Ninth Doctor! We always planned to go further. We went back and did the Mary Shelley trilogy, but we never planned to stay there. We always wanted to come back to this."

In that case, why the wait?

"After the emotional stress of writing and directing – and listening to! – the stories with the Dalek battle, I wanted a period of reflection for myself," explains Nick. "It sounds overdramatic to say 'Ohh it was stressful', because it's spaceships and ray-guns and a pretend job, but we do this every day of our lives and it's really important to me, so having done that was very traumatic. I thought that would also be useful for the audience, so we thought 'Let's nip back and visit him in a happier time'. Now it's the right time to pick up after that disaster."

How much of this story was planned in advance, then? Did Nick always have the Eighth Doctor's new direction in mind?

"The first scene of him in the TARDIS heading off into oblivion was written even before I wrote the plot for *Dark Eyes*," he recalls. "Him tearing off to the end of the universe and the Time Lord, Straxus, arriving – 'If I offered you some hope...' – I wrote that first, before I even knew what the 'hope' was going to be. I then started work on it last October, and after I'd written the plot, I went back and retrieved that scene, and it still fits. Interestingly, I didn't have that scene until Part 2, but then [script editor] Alan Barnes said 'We want to have that scene first, we've left him in this terrible state upset and alone, and by the time he arrives in World War One we want to know where he is in his brain'."

Why the World War One setting?

"I wanted to pique Paul's interest," says Nick, "because I know he's really interested in the First World War, so I thought 'Let's start there'. I'm fascinated by it too, because my father's father fought at lots of the important battles, and got horribly wounded, so I was researching all this stuff. It was utter hell. It's inconceivable."

It's amidst the hell that the Doctor meets a new friend – his companion for *Dark Eyes* is Irish servant-turned-nurse Molly O'Sullivan, played by the aforementioned Ruth Bradley.

"She's in the Voluntary Aid Detachment," explains Ruth, "and she's been in service all her life, so she's very strong, and probably wise before her years, and courageous. She's probably a little bit more prudish than women these days would be, and definitely the way the dialogue is written is very 'old Ireland' – so that was *very* well-researched on Nicholas' part. It was also very clear that she was rural, in the way he'd written it. Little things, like when the Doctor wants to go swimming and she's a little bit shocked by that."

"The thing with the Voluntary Aid division," explains Nick, genuinely awed, "is that those women changed women's roles in society forever in Britain. None of them were trained as nurses, and the vast majority of them were very privileged women, but they were Doing Their Bit. So these were incredible women. But then the thing is, after the war finished, these women weren't going to go back to stitching and sewing. They became the secretaries, the governesses – more independent than they had ever been. It changed the role of women and helped make it possible, eventually, for women to get the vote. It was a direct result of those women.

"So I wanted to have one of these people, one of these proto-modern women, and we wanted to do an Irish character, and one of the actresses we were considering was Irish... but I thought, 'It's unlikely that one of these well-to-do ladies was Irish, and I quite like the idea of someone a bit lower down the social ladder'. It was entirely possible that there'd be Irish ►

◄ girls working in domestic service, and there were examples of these well-to-do women taking their servants, who then worked alongside them in the VAD, so that was how I came up with Molly.

"Rather than having her be a downtrodden domestic servant, I thought it would be interesting if she actually had a really good relationship with her mistress, and I think it's quite nice to have her in this dreadful situation – *ie* the First World War – but have this really honest, loving reason for being there."

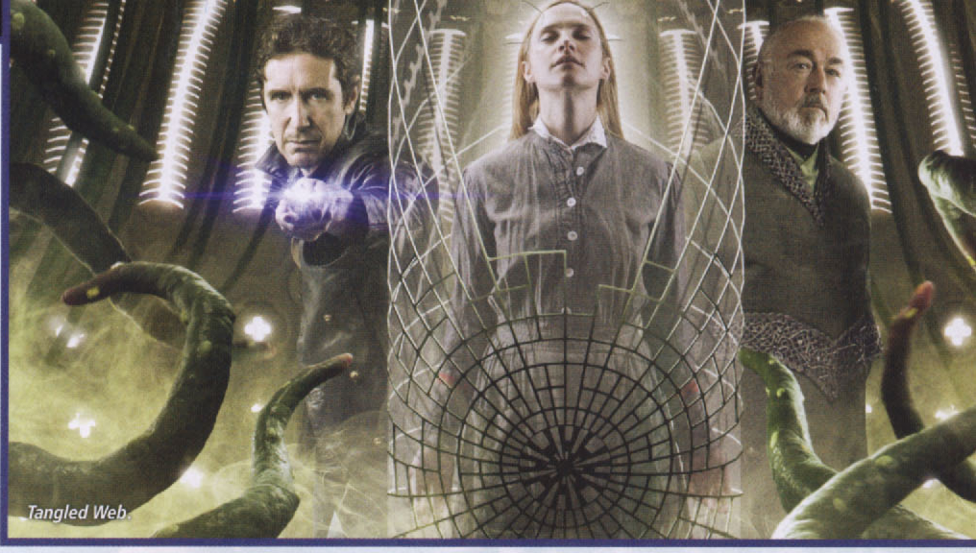
How much research did writing Molly require?

"It's accurate," Nick asserts. "As accurate as it needed to be. I read a book called *The Roses of No Man's Land* by Lyn MacDonald, which is all about the Voluntary Aid Detachment ladies. This may be a tiresome detail but I used to read it on the tube on the way to the studio, and I used to find myself crying – it's so moving, such a brilliantly written book. It lets the women speak for themselves, and it's meticulously-researched, and strikingly bold in its portrayal of the war, not just the women themselves."

Later, Nick enthusiastically emails us extracts from the book. "The thing that really caught my imagination was this," he writes, before quoting Macdonald: *They shortened their skirts, bobbed their hair, flattened their chests and, having proved beyond argument during the war that women could do anything, set out to carve themselves a place in what was still a man's world... They earned liberation long before Liberation earned itself a capital L.*

So Molly O'Sullivan is, it's fair to say, pretty marvellous. Did Nick never consider making the new companion a bit more 'ordinary'?

"When you choose a story to tell, you have to choose remarkable things," Nick acknowledges. "'Why can't you have a story where the Doctor arrives and nothing happens?' – well, because that's not a story. It's certainly not a *Doctor Who* story. I imagine the Doctor has *loads* of adventures where he just turns up, sunbathes on the beach, and that's it – but it's a non-story. In the same way that, with it being a heroic adventure story, you can't have boring characters – unless there's a point to make about them being boring. I remember working with [independent audio producer] Bill Baggs, and he'd say 'Why does this happen? Why does all this kick off when it does?' – well, I could start the story half an hour earlier, mate, but it wouldn't be very interesting! Some people can't get that into their head. You have to choose interesting things and interesting people."


Tangled Web.

"Although the Doctor starts off trying to kill himself, the theme of this story is *hope*."

"I think she feels like an equal," observes Ruth, "very much, and is not afraid to put him in his place and take him down when he's baffling her with long words and big speeches. She doesn't sit back and pretend to understand. I think they have quite a sparky relationship. She's very strong, and probably a bit... not 'tomboyish', but not afraid... she's been brought up with four brothers, so she's not intimidated by his worldliness of knowledge. She's very keen to let him know that she is just as able as he is! Initially she's a little bit more defensive towards his attitude because of everything she's been through, but she manages to let go, and find hope. It seems so desolate. He teaches her that there is hope – they teach each other that. They're in very similar places, weirdly, even though they're so different."

"The darkness is offset rather beautifully by the appearance of this new assistant," observes Paul. "Of course, as a newcomer, she's having to pick up the story as she goes along, which is good because they're making him explain himself, which perhaps is part of... not 'therapy' because I don't like the word, but it's certainly helping him out of himself. And she is a nurse, so instantly there's the connection: she's helping him, he's helping her."

"I thought, 'I don't want to do a story where he's *just* a miserable so-and-so'," Nick chuckles, "so there is a great deal of positivity in the story; Molly is a very positive character and a brave character. Although the Doctor starts off trying to kill himself, the main theme of this whole story is hope. It's all to do with the Doctor trying to find hope, the Time Lords – allegedly! – trying to find hope for him, and then when he sees Molly, who is without hope, he articulates the whole concept in a very positive way. But then she picks him up on the fact that although he's very good at describing hope, he's doesn't seem to be very good at practising it..."

How does Molly cope with the Doctor's lifestyle?

"Obviously she's shocked and amazed by it all," says Ruth, "which we all would be, but interestingly – I think because she's spent so much time in the war, surrounded by all these shocking things – she quite quickly gets into the rhythm of it and just accepts it. 'Clearly there are monsters, so what we do is this...' Every now and then he says something like 'We've moved a few centuries on' and it's a bit surprising, but she very quickly adapts to his world, and then really relishes it and enjoys it. I'd find it a bit insane, but Molly deals with it very well!"

And how's *Ruth* dealing with it – what's it like being a new *Doctor Who* companion? "Oh, it's lovely!" she giggles. "It's a great show, and a lovely premise, because it's endless possibility. You can do anything with *Doctor Who* and go anywhere, and being in it is like being a little kid again! Even though you're only in a booth, it's so well-written that you get caught up in it. Weirdly, it's not any harder doing this type of thing on audio. If this was on TV you'd be using your imagination to get into it anyway – 'This tennis ball on a stick is in fact a terrifying monster' – but with this the best way to describe it is like being a kid. 'Okay, you be a dinosaur now', or whatever, and you can just run riot with it.

"Paul's great because he knows exactly what he's doing, and he's such an authority on it and knows what's going on, so you just feel in safe hands. What's great about the relationship is that there's not a hierarchy. It's just great craic!"

For something so plot-driven, *Dark Eyes* feels unusually weighted towards its characters.

"Normally, if you were telling this story, you would be cutting away a lot to other things that are going on," explains Nick, "and we *do* cut away here, but *Dark Eyes* is a bit more like that episode of *Star Trek: The Next Generation*, *Lower Decks* – where a normal *Star Trek* story was going on, but they only focused on the unimportant people, the people who didn't have all the information. Obviously here the Doctor and Molly are the two most *important* people, but the focus is on them and their

WHO WILL MAKE IT OUT ALIVE?

The Great War

"No complaining, old girl. No turning back. Nothing else matters now. Nothing makes sense any more. Take me to the edge..." Amidst the horrors of the Great War are things that shouldn't be. Things not of this world. Glowing gas, the sound of scraping metal, and something moving through the barbed wire after nightfall...

Fugitives

"What happened to those other girls? If you're supposed to be so good at saving us, how come they're not here with you now?" Molly O'Sullivan has paired up with a man from the stars. Dashing from the First World War to the second, from 1970s Earth to another world, there's no escaping danger, not when the Daleks know every move they're going to make...

Tangled Web

"Me mammy and daddy used to tell me I got lost in the storm, and a man carried me home." As the Dalek plan advances, the Doctor searches for answers in his new companion's own past. Just what happened to Molly O'Sullivan when she was two years old...?

X and the Daleks

"I'm not losing anyone else. Not to the Daleks. Not today. Not ever." On a world where regeneration is impossible, the Doctor and Molly face a final reckoning. Secrets will be revealed, but who will make it out alive?

DOCTOR WHO
DARK EYES

experience of the plot all the time, the bits of it that happen to them. In a way it's a bit of a two-hander."

It's also, by necessity, another Dalek story.

"It was always going to have to be a Dalek story," Nick emphasises. "It's a story about a lot of other things, but it always had to have the Daleks in it. After what happened at the hands/whisks of the Daleks, and how angry the Doctor is at the Daleks, if anything that had happened afterwards *hadn't* had the Daleks in it, it would have looked like a massive misdirection."

It feels like *Dark Eyes* is taking a lot of risks. A controversial Dalek presence, darkness unlike anything *Doctor Who* has ever done before, a new companion, a new format – and, for all intents and purposes, a new Doctor. But Nick's not worried about how it will go down.

"You can never really create something successfully by second-guessing your audience," he points out. "Yes, of course you've got to know who you're writing it for, but ultimately the most important thing is you have to write it for yourself. You have to fulfil your needs as someone who is a storyteller, and absorbs stories yourself, from television and radio and books and what-have-you. That's all you can really do.

"I hate this cynical way of writing stories – 'Oh let's do another thing based on that because it made loads of money'. Of course, people can find ways of making it good *as well*, but I think the primary impulse to write a story should be for it to be a truthful story, from you. The truth is always best. Even if it's spaceships and ray-guns, if you can be truthful, the characters and situations, if you can believe it when you're writing it, then that is the thing that communicates to an audience."

That's *Dark Eyes* in a nutshell – visceral and *real*. Listen if you dare... But it's just the beginning...

"*Dark Eyes* brings up issues and questions for the future," points out Nick. "We're still planning exactly how we will explore these. My instinct is to continue with the big stories, but that doesn't necessarily mean that we'll stick rigidly to the 'single epic story per box-set' format; I'm a great believer in stories being allowed to occupy a timespan which is suitable for them. So it may be that we'll find we're doing box-sets of four distinct stories, or even two two-part stories, or any of the other possible story-length permutations. I don't want to make a hard and fast rule that will restrict the way we tell stories. I'm all for experimenting and coming up with the new formats.

"As for what the stories are going to be about, I've already started talking to writers and ideas are being formulated as we speak. There's a big unanswered question left by *Dark Eyes*, and I want to tackle that fairly early on. My feeling is that the Molly story isn't quite over yet, but as I say, we are still making our plans. Everything is on the table... There are exciting times ahead and new challenges to face. It's going to be quite a ride..." DWM

Dark Eyes is available now from Big Finish for £20.00, both as a box set, and as a download.

THE DWM INTERVIEW

IN LOVING MEMORY
RORY ARTHUR WILLIAMS
AGED 82

TILL DO

Arthur Darvill spent three years working on *Doctor Who.* DWM asked him about his loving memories – of Rory Arthur Williams.

Interview by **BENJAMIN COOK**

> *"To die by your side is such a heavenly way to die..."*
> ***There is a Light that Never Goes Out* – The Smiths**

"I don't know, actually. That would have been awful." **DWM** has asked Arthur Darvill – the late, great Rory Williams – what he would have done had his co-star Karen Gillan, who played his on-screen wife Amy, wanted to stay on in *Doctor Who* for another season, though Arthur didn't. "I don't think that would have happened," he considers, "because we both didn't want to outstay our welcome. I mean, another year would have been enjoyable, I suppose, but we're so proud of everything we've done, and the worst thing that could have happened was that people would have got bored of us – if they'd been like, 'Oh God, get them out.' Judging by the reaction, we left at the right time, with people still going, 'Ohh, we miss them.' The great thing about *Doctor Who* is, no-one

"In terms of emotion, the readthrough for the Angels episode was the hardest thing. It all became *real*."

ever wants anyone to leave, but then as soon as the new people come in, there's a bit of hate, but then you fall in love with them."

It's Friday 12 October. This morning, Arthur was in Dorset, filming *Doctor Who* scripter Chris Chibnall's upcoming eight-part ITV drama *Broadchurch*, in which Arthur plays a town priest, alongside David Tennant, Olivia Colman (Mother/Prisoner Zero in 2010 *Doctor Who* episode *The Eleventh Hour*) and David Bradley (Solomon in this year's *Dinosaurs on a Spaceship*). This evening – and on most evenings until mid-December – Arthur is appearing in London's West End, as injured squaddie Parry in Jonathan Lewis' play *Our Boys*, set in a military hospital in the 1980s. "I'm balancing both jobs at the same time," he explains, "which is proving interesting with sleep patterns."

Arthur likes to keep busy. Back in May, as soon as he'd finished recording his final scenes on *Doctor Who*, he booked a flight to New York for a few days' holiday – "We had such a fun time filming over there," he says of the US shoot for his and Karen's final episode, *The Angels Take Manhattan*, "that I decided to go back for a week, with my girlfriend and a few mates, and just have a laugh, on a non-work time" – but since returning to the UK, life has been "pretty full on." That was the plan. "That's what I dreamed of doing – going straight out of *Doctor Who*, and doing loads of different things. Doing something for so long was amazing, but I got kind of itchy feet in terms of variety of roles. So I feel like I've just gone, 'Right, I want to do *everything*!' Maybe I'll calm down at some point soon."

Does part of him now expect *every* job to be like *Doctor Who*?

He laughs. "Are my expectations for everything to be completely disorganised, to get scripts really late, and not to really know what I'm doing half the time?" ►

DEATH US PART

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"Well, I suppose there is that thing. But I don't think anything will... not 'match' *Doctor Who*, but nothing will ever be the same. It was a very specific type of joy that we all got from working together on *Doctor Who*. I wouldn't want anything to *replace* it. At the same time, moving on to other things, you do realise that you can have fun with other people."

Arthur admits to being "quite awful" at knowing what to do when meeting people for the first time. "It's something I need to get better at. Every job I've started since *Doctor Who*, that 'first day of school' thing has been quite odd, because I haven't been used to it for so long. At the moment, I'm working with a few people that I know quite well. Even so, you have to get over the initial, 'Hello', kind of smalltalk, which I'm crap at. Like, I've just been working with David Bradley again. I think he's the most amazing actor, and I do find it quite difficult sometimes to talk to him, because I'm so in awe of him. Getting on with people is really important in terms of the work, and that's something that *Doctor Who* has taught me a lot. If you're as relaxed as possible, then you produce the best work. You're not needy. You're not thinking that you're going to be embarrassed in front of people, or that people are judging you. *Doctor Who* has made me more confident on jobs... just maybe not on the first couple of days."

Does that mean he finds fan encounters difficult? Meeting fans is all about the often awkward small-talk.

"No. It's kind of easier, in a way. The thing is, with fans, there's always a topic of conversation, which tends to be *Doctor Who*."

Each night, appearing on stage in *Our Boys*, can Arthur spot the *Doctor Who* fans in the audience?

"You really can. They're the ones cheering loudest." Arthur's *Our Boys* co-stars include Laurence Fox - husband to former *Doctor Who* companion Billie Piper - and Matthew Lewis, best known for playing Neville Longbottom in the *Harry Potter* films. "I think there's a competition going on between the *Potter* fans and the *Who* fans in the theatre - who can cheer the loudest. It's quite nice being slightly less in the limelight than Matthew is. *Harry Potter* is a huge worldwide thing. We all do other jobs, and *Doctor Who* is just one of them. However, as amazing and monumental as it is in my life, eventually it will be just another job - one that I'll look back on with the fondest memories. But if it brings people to the theatre who haven't been before and wouldn't normally go, that's a brilliant thing."

Based on the author's own army experience, *Our Boys* centres on five soldiers who are killing time as they recover from injuries incurred in the line of duty. But suddenly their daily routine of TV, lonely hearts ads and banter is shattered by the arrival of a young officer. "It's such a good play, and so different a part for me, and so different to anything else in the West End," says Arthur. He has also been appearing in cinemas across the UK, USA, Australia and New Zealand this autumn, as part of the 'Globe on Screen' season - a series of plays performed and filmed at London's Globe Theatre last year. Arthur played Mephistopheles in Marlowe's *Doctor Faustus*. What is it about the theatre that keeps tempting him back?

"There's something about doing the same thing every day, and changing it every day... Like, I'm doing the show tonight - I'm on stage in two hours - and I haven't thought about it for one second today. When you're doing TV, you're constantly on, or learning lines... It sounds very worthy, but the reason I wanted to be an actor was because I wanted to do classical theatre. Theatre is the reason I do what I do. There is something about saying stuff on stage, and having a whole bunch of people react to it straight away..."

Thomas Arthur Darvill was born in June 1982. His father, Nigel, was a musician, who played the Hammond organ for artists including Edwin Starr, Ruby Turner, and the Fine Young Cannibals. His mother, Ellie, toured the world with the Midlands-based Cannon Hill Puppet Theatre. Sometimes, Arthur would go with her, and help set up the puppets before each show. In later years, she worked on BBC Two children's programme *Playdays*, voicing and operating the Why Bird puppet. At the age of ten, Arthur joined Stage2, a youth theatre company in his native Birmingham. At 18, he moved to London, having secured a place at RADA. He made his professional stage début in 2006 at the Edinburgh Festival Fringe, playing condemned criminal Harrison in Edmund White's *Terre Haute*. When the play transferred to London's Trafalgar Studios, Arthur's performance gained him a Best Newcomer nomination at the 2007 Evening Standard Theatre Awards.

"I didn't really have that much desire to do TV back then," he recalls. "I'd only had experience of theatre." Perhaps he has blocked out from his mind his 2001 appearance on ITV children's show *Sooty*? [*Search for 'Arthur Darvill Sooty' on YouTube – Ed.*] "But I love all of the TV work that I've done," insists Arthur, "and especially *Doctor Who*. There is something quite amazing about stepping into that kind of world. You film it, and you have no idea how it's going to look in the end. You watch yourself in *Doctor Who* and go, 'Wow, that looks incredible!'

"I've been in other things... and I won't name names, but there was a film I did a while ago that I thought was one of the best scripts I'd ever read, and I was so upset after watching the film, because it didn't end up anything close to what I'd imagined. But what's exciting about TV and film when it works - and it does on *Doctor Who* - is, working with a bunch of people who are all striving to make something brilliant. On stage, once you've been doing it for a few weeks, it's down to you as the cast. On TV, the responsibility is far more shared. So I try to balance theatre and TV nowadays. I always want to do both."

In 2009, when Arthur joined *Doctor Who*, to shoot season opener *The Eleventh Hour*, Matt Smith and Karen Gillan had already recorded four episodes together: *The Time of Angels/ Flesh and Stone*, and then *The Beast Below* and *Victory of the Daleks*. Was that hard for him?

"I don't think Matt and Karen really got on until I got there," he teases. "They

Arthur in rehearsal for his play, *Our Boys* at the Duchess Theatre.

The Ponds explore the Dalek asylum.

Rory runs into his daughter in 1930s New York.

Another wedding anniversary doesn't go quite according to plan...

Rory visits the Old West in *A Town Called Mercy*.

probably hated each other. They sat in silence. I was the catalyst, making the relationship work. Things work better in threes anyway. Seriously, our relationship evolved over time. Me and Matt knew each other before, so that was really nice." They had appeared in the West End together in 2007, opposite Christian Slater in *Swimming with Sharks*. "Karen was more of an unknown quantity. She was just this weird tall thing. And I did find those first few months quite nerve-racking."

The character of Rory held its own particular challenges. Arthur had less of a backstory to draw from than either Karen or Matt did. "It was quite nice that they'd started before me, in terms of that, because I was fairly nervous on my first few months, and Matt and Karen knew a bit more about what was going on, which helped with the character of Rory. Any nervousness that I had came across on screen as deliberate. Probably going to Croatia [to record 2010 episode *The Vampires of Venice*] sealed our relationship, because we were all there away together and had a right old laugh. That was the first time that playing Rory was really easy."

DWM wonders whether that close-knit relationship between Arthur, Karen and Matt, as it developed, ever made it harder for guest actors coming in.

"We did worry occasionally, but I think we were very open to new people. So much of the camaraderie came out of the fact that me, Karen and Matt saw each other every day, and we had nothing else really to say to each other. You saw the way we'd communicate. It was insane! So it was really nice to have other people in. At times, I think they'd probably go, 'What the hell are these guys doing?' But everyone I met on *Doctor Who* had a ball. I've stayed in touch with so many people. I bumped into Adrian Scarborough [Kahler-Jex in *A Town Called Mercy*] the other day. He was like, 'I had *such* a great time doing it.' People appreciate coming to work on something that's that fun. We've all been on jobs where no-one really talks to you, with everyone being very serious about it."

> **"Karen and I were both pleased that we had the same ideas about when we wanted to leave."**

Last issue, **DWM** asked Karen at what point in their tenure did she and Arthur agree to leave *Doctor Who*. She suggested the end of 2010, halfway through making their second season. Arthur concurs. "It came over a series of conversations that me, Karen and Steven [Moffat, showrunner] had," he adds. "We all sat down and properly planned it. It felt very natural. We decided so long before we left, it didn't come as a shock. We were both really pleased that we had the same ideas about when to leave. It would have been horrible if one of us had been going, 'No, no, come on, let's do another series.' That would have been rubbish."

Like 1960s companions Ian and Barbara, or Ben and Polly, Amy and Rory are inextricably paired in the minds of many viewers. There's no either/or. "It felt quite powerful being the two of us. Like we had more of a say."

We have been promised that Amy and Rory will not return. "It's better, and stronger, and more entertaining," Karen told **DWM**. "I like to revisit emotional scenes in things where characters leave, without the knowledge that they're coming back in a couple of episodes."

"People will be re-watching these episodes in years to come," agrees Arthur. "If they know that we come back, it takes something away. We wanted it to be really upsetting for people."

Arthur remembers how he found out – or *didn't* find out – the circumstances of Amy and Rory's departure. "Oh, I just gave up asking. I always ended up being the last person to know anything, anyway. ►

The last day of shooting for Arthur and Karen.

Together for the last time, on set for *The Power of Three*.

I got little titbits occasionally, and I'd hear things, but I'd always either be out of the room or late whenever everyone was told collectively. So I ended up not asking, and actually I preferred it like that. I preferred reading the scripts, finding out that way. It's testament to how much trust we had in Steven, being our puppet master for so long, that I was excited, rather than nervous, every time I opened the script."

On his and Karen's last day recording *Doctor Who*, on location for Amy and Rory's penultimate episode, *The Power of Three*, Matt was just about the only one holding it together. "I'm the non-crier of the group," he told **DWM** 450. "Arthur and Karen are a bit more 'cryey' than me." Which was the tougher day for Arthur: that final one on location, or shooting his and Karen's actual farewell scene, in the cemetery, in *The Angels Take Manhattan*?

"In terms of emotion, the readthrough for the Angels episode was the hardest thing. Suddenly, it all became real. Also, the rooftop scene, actually. We'd prepared so much for it. We'd been rehearsing it for weeks, together. We felt that we knew it inside out, so it was really exciting to do. For me, the cemetery scene was easier, because Rory disappeared quite soon. Also, we did loads of pick-ups on that scene, because it was raining, and they rewrote the script, so it was harder for Matt and Karen – and for Karen especially, because she's a girl and emotional. She got quite upset doing those bits, but obviously that helped her.

Had he been dreading leaving the show for some time?

"It was a mixed thing, really. Part of me was quite looking forward to it. As the day got closer, I started going, 'Actually, I'm really going to miss this.' The emotion of it crept up on me somewhat. Even when you're moving onto other things, there's something about those people, and that job, and those scripts, everything to do with it... it's not like any other job. Normally, you don't do a job for that long, and normally it doesn't take up every day of your life. But *Doctor Who* did. That last day, on *The Power of Three*, was the *weirdest* one. We were going, 'Oh my God, we're never going to drink out of one of these crappy polystyrene cups again! I'm never going to try to not eat a sandwich again here!' But that emotion can get in the way of actually doing a good job, so we didn't let it."

"A man came round to fix the radiator – and he ended up watching the finale with us!"

Arthur missed *The Angels Take Manhattan* going out on BBC One, because he was appearing on stage in *Our Boys* that evening. Instead, he had a breakfast party at his house the next day. "We had sausages in baps – sausage sandwiches – and watched it with a group of my mates. It was quite funny, because some of them were really scared by the Angels. Some of my mates were actually screaming. And a man had come round to fix the radiator, and he ended up watching half of it with us as well. The episode seems to have gone down really well. Meeting people outside the theatre these last few weeks, they're going, 'You made me cry so much.' And that's good. That's what it was meant to do. So I think we've done a good job."

Arthur describes his three-year association with *Doctor Who* as "the most amazing learning curve. It's changed everything, really. It's taught me a lot about working with people. It's given me more confidence. It's opened doors in terms of work. It's changed my life, really. Well, it has and it hasn't. I mean, I'm still the same. I still live in London with my mates. I haven't become all starry."

How *has* he managed to keep his feet on the ground?

"I find it all so much fun," he replies. "The people in this business who are starry, who seem to get pissed off with it all, don't seem to take it for what it is, but it's something that I've always wanted to do. My dad was a musician, and my mum was on *Playdays* for years, so I've kind of grown up around it, knowing that it could end at any point."

We finish our interview by asking Arthur the same final question we posed to Karen last issue: now that Amy and Rory's TARDIS days are over, does Arthur have a final message for you lot?

He thinks for a moment, and says: "It's a whole world of people that I wasn't too familiar with before, but every one of you I've met or heard from has been so positive, and so lovely, and never horrible. It's been a surreal three years, but also the best three years of my life. Just amazing. If you're interested in what I do next, then great – but I just hope that I've done a good job on *Doctor Who*, and that you've enjoyed what me, Matt and Karen have done together. So thank you, really. Just... thank you." DWM

Arthur recently made a guest appearance in BBC One's *The Paradise*.

***Our Boys* runs at the Duchess Theatre, London, until 15 December. See the official website: www.ourboystheplay.com**

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BBC

DWM counts down to the 50th anniversary of *Doctor Who* in November 2013, with its season-by-season celebration...

WHICH WAY NOW?

Nice not nasty. Sylvester McCoy as the Seventh Doctor and Ken Dodd as the Tollmaster.

After a shot-gun regeneration, the Seventh Doctor is introduced – and the series searches for a new direction...

Feature by JACQUELINE RAYNER

THIS ISSUE SERIES TWENTY-FOUR (1987)

Season 24. A new beginning – that no-one was ready for. A last-minute renewal for a series that had no Doctor, no script editor, no scripts, and a producer who didn't want to be there. Not the best omen – although a good O-Man would be along shortly.

Doctor Who has nearly always been a show that worked to someone's vision, whether producer, or script editor, or someone higher up in the BBC who dreamed of a world with less violence and more prat falls. Series 24 dances between being visionless and being the victim of conflicting visions, and while it's enjoyable in many ways, it's unlikely to be too many fans' favourite. In **DWM**'s *Mighty 200* survey of 2009, *Time and the Rani* came in 198th position, with *Paradise Towers* (193rd), *Dragonfire* (186th) and *Delta and the Bannermen* (180th) not rated much higher.

But this is a season that ticks the boxes. *Doctor Who* is supposed to have villains or robots or

MYTH MAKERS

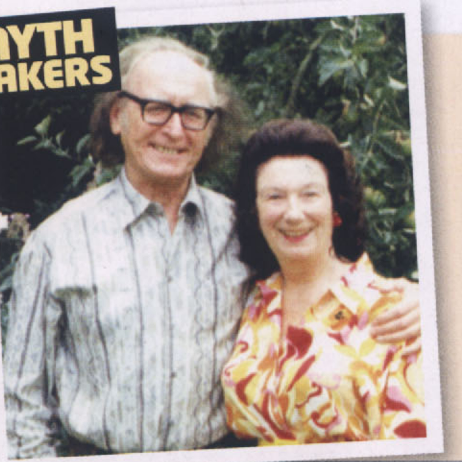


PHOTO © MARCUS HEARN

PIP AND JANE BAKER

WRITERS

Husband and wife writing team Pip and Jane Baker began working together in the 1960s, producing scripts for series such as *Z Cars* and films including *Captain Nemo and the Underwater City*. Their first *Doctor Who* work was the 1985 story *The Mark of the Rani*, for which they created the eponymous villain, followed by five episodes of *The Trial of a Time Lord* and the opening story for Season 24. Their ability to produce professional work in a short time frame endeared them to *Doctor Who* producer John Nathan-Turner, who turned to them after being left without a concluding episode for the 14-part *Trial* season. The Bakers had to come up with a satisfactory ending for the storyline – with no idea of how it had originally been going to end. They wrote the resulting script in two days.

Time and the Rani was another writing challenge. The story – originally called *Strange Matter* – was to feature the Sixth Doctor who would regenerate at the end, but had to be changed to accommodate a new (and unknown) Seventh Doctor instead. The Bakers were not entirely pleased with the result, feeling that too much comedy had been injected into their serious script. However they moved on to comedy themselves – their next TV work was the humorous children's sci-fi show, *Watt on Earth*, about an alien on the run who could transform himself into everyday objects. They novelised their own scripts for the Target range of *Doctor Who* books, reintroducing cut scenes and adding explanations such as how the Rani escaped from certain death at the end of *The Mark of the Rani*.

MEMORABLE MOMENTS

"Leave the girl, it's the man I want..."
(*Time and the Rani* Part One)
The Rani boards the TARDIS and the Doctor regenerates due to... bumping his head? Being turned over a bit too roughly by a Tetrap? We're not entirely sure.

"There's nothing quite like tea and crumpets, is there? I feel so much more relaxed." (*Paradise Towers* Part Two)
Mel proves to be the most naïve fictional character since Jemima Puddle-Duck agreed to fetch sage and onions for the fox.

"Take a look at this butterfly. Arguably one of the most beautiful creatures in the whole of nature."
(*Delta and the Bannermen* Part Two)
Goronwy shows off an insect, and viewers go, 'Hmm, he's a bit Time Lord-y, isn't he?'

"Danger, unfiltered sunlight."
(*Dragonfire* Part Three)
The villainous Kane meets his end as he melts in an astonishingly good special effect, liberating Iceworld but giving children nightmares in the process.

Richard Briers as *Paradise Towers'* Chief Caretaker. Over the top?

monsters, so here is a sprinkling of villains and robots and monsters. *Doctor Who* attracts star names, so here are a number of well-known faces. But in the absence of a concrete vision, it becomes a cartoon.

Eric Saward had walked out at the end of the previous series, leaving the show without a script editor. Producer John Nathan-Turner was brilliant in areas such as budgets and publicity, but usually left it to his script editors to shape the show's direction - science for Christopher H Bidmead, violence for Eric Saward, dark graphic-novel for Andrew Cartmel.

Time and the Rani is an obviously rudderless ship. The writers didn't know who the new Doctor would be, so couldn't even shape it around him. Sylvester McCoy, once aboard, had to find his feet in a story that required him to be rather dim and clownish. The story itself is saved from absolute ignominy by some excellent direction, effects and performances. While the Rani pretending to be Mel is a highlight, at the time of broadcast it was another nail in the coffin of *Doctor Who* for viewers who were too old to believe the show was still cool but too young to appreciate kitschness - this was, frankly, just embarrassing.

Script editor Andrew Cartmel had come on board during *Time and the Rani*, but admits that he found himself fighting against its approach, and wasn't able to mould it as he would have liked. Most of this season sees him attempting to push the show in one way, with all the structures that are already in place pushing it in the other; it's not until the following year that Cartmel really starts to make his mark. Season 24 is a stopgap, holding season.

Tenth and Eleventh Doctor writer Gareth Roberts has suggested that the pre-2005 show could have turned out quite differently if it had adopted 'tone meetings' such as Russell T Davies and Steven Moffat favour - the creative team as a whole deciding what direction to pull in and acting accordingly. It's hard to imagine any tone meeting that would result in *Paradise Towers*. Andrew Cartmel's influence can be seen in the dark, intelligent script, but its potential is buried under bizarre casting and directorial choices. Mel is an admirable companion in the right environment, but it would be fair to say she isn't a dystopian future type of gal, and the usually excellent Richard Briers goes just a tiny bit... over the top, shall we say? It's been widely reported how Pex was envisaged as a musclebound hunk - there's nothing to criticise in Howard Cooke's performance, but the script called for a different type of actor.

Delta and the Bannermen, although much more successful than the previous two stories, again mixes the nice and the nasty, giving us Ken Dodd as the lovely Tollmaster but having him cold-bloodedly murdered. It liberally sprinkles light-entertainment figures throughout: *Please Sir!*'s Richard Davies, American vaudeville star Stubby Kaye and Hugh Lloyd, comedy co-star of Tony Handcock, Sid James and Terry Scott among others.

Dragonfire takes a step on the path to the *Doctor Who* of the future, writing out Mel and introducing Ace, and we're finally beginning to work out who this new Doctor is, but it's sadly obvious that not everyone involved in the production is on the same page. Overly lit sets don't help the atmosphere, while the less said about the Doctor hanging from a cliff, the better. There has been criticism of the statue of Xana, the 'incandescent artistry' that looks like a giant jelly baby; I prefer to think that Kane doesn't judge by appearances, which is a nice counterpoint to all that violence and extortion and mass murder he does the rest of the time.

So, Season 24. Neither fish nor fowl nor good red herring. But it's important nonetheless. It gave everyone space to find their way. The potential for the Seventh Doctor and Ace was clear for all to see - and what came next promised to be *amazing*...

> **"By the time we get to the end of the season, we're finally beginning to work out who this new Doctor is..."**

STAR PERFORMANCE

BONNIE LANGFORD

MEL

Bonita Langford was born in 1964, and had entered showbiz by the turn of the decade, winning the TV talent show *Opportunity Knocks* in 1970. Many stage and screen roles followed for the child star, such as the eternally irritating Violet Elizabeth Bott in *Just William* and starlet Lena Marelli in the all-child musical *Bugsy Malone*. Unfortunately Langford's gift for playing annoying children led many to confuse her with the roles she played and she was labelled a showbiz brat, becoming the butt of jokes and, famously, the subject of one of Noel Coward's cruel putdowns (although its exact wording is contested). In reality, however, she was a shy and thoughtful child. The character of Melanie 'Bush' (her surname was never given on screen) was created with Langford in mind and, as a household name, her casting at the age of 21 brought in a lot of publicity for *Doctor Who*. She was pleased to be playing a character who wasn't just a helpless female, although that didn't mean there wasn't a lot of screaming involved - one of her most memorable achievements in the role was to scream in the key of F to lead into the closing theme for Part Nine of *The Trial of a Time Lord*. It was Langford's choice to leave at the end of Season 24 – John Nathan-Turner wanted her to stay for longer – but, as had been the case with so many companion actors before her, she was unhappy with her character development.

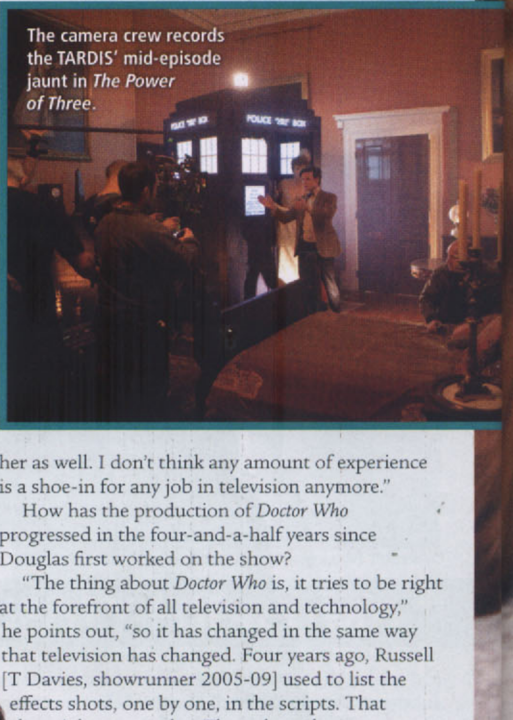
Mel returned for the Children in Need charity special *Dimensions in Time*, paired with the Third Doctor, and Langford has indicated she'd be happy to appear in *Doctor Who* again. Whether she'd ever have the time to do so, though, is another question – after a rest from show business she burst back on to the scene with more television appearances, a winning performance in *Dancing on Ice* and a succession of highly successful stage shows, including West End and Broadway productions.

THE DWM INTERVIEW

DIRECTING THE SLOW INVASION

"You feel like a child and an adult at the same time." With a Sontaran two-parter and *The Power of Three* under his belt, director Douglas Mackinnon is riding high. However, his contributions to next year's run of episodes promise to be his greatest yet...

Interview by BENJAMIN COOK


The camera crew records the TARDIS' mid-episode jaunt in *The Power of Three*.

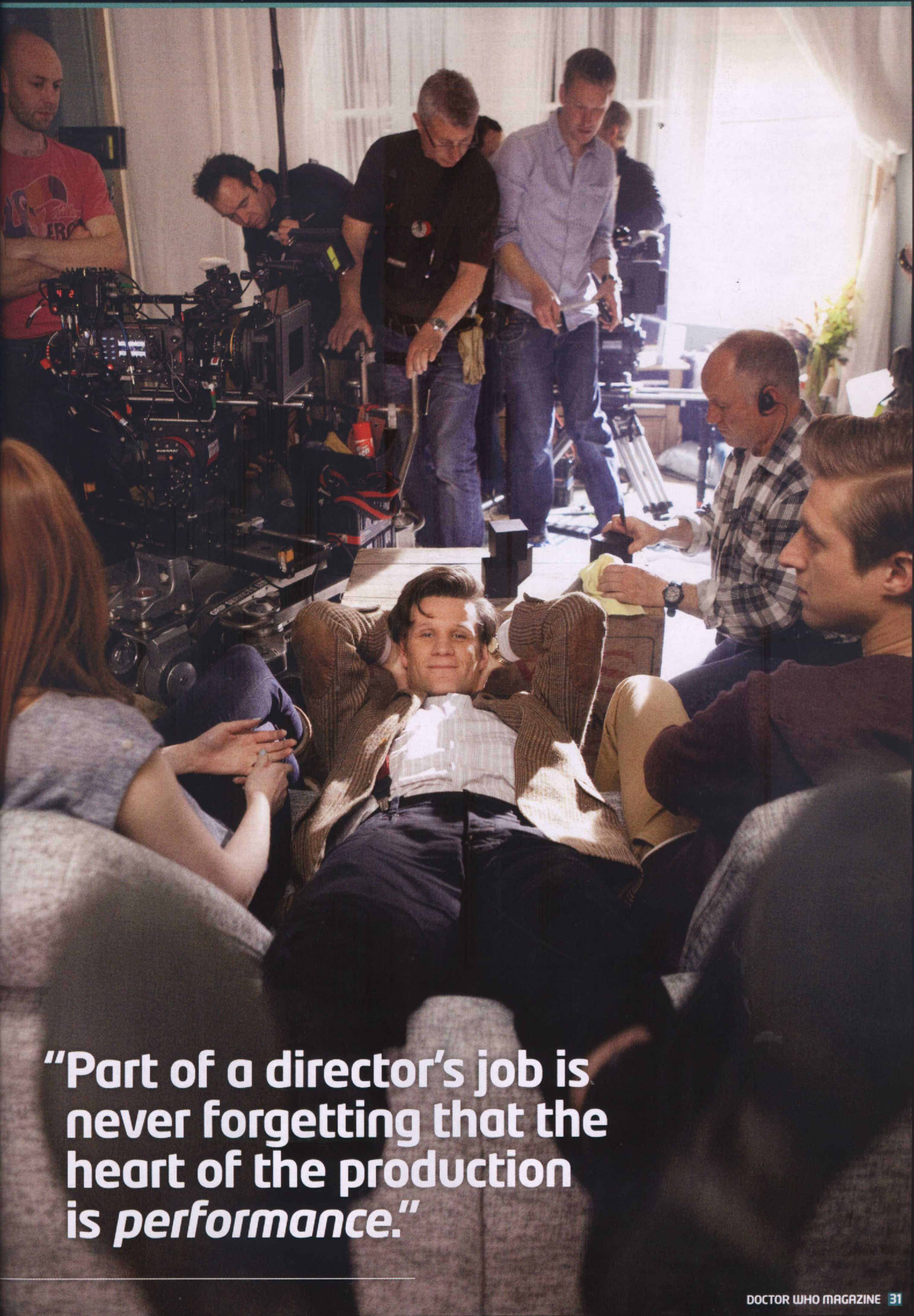
"The traditional view of a director is somebody who sort of stomps about like a sergeant major, saying 'do this' or 'do that'," considers Douglas Mackinnon. "Frankly, that'd be a mess. Part of a TV or film director's job is never forgetting that the heart of the production is performance. The actors are key. So I pay a lot of attention to the actors, and I hope they feel that. It's all about the collaboration. The day that a director stands up and says, 'Right, you stand there, and say the words in this way' is a disaster, really, or it is in my experience. In my eyes, performance comes shortly after the writing in terms of the most important factors. If Matt Smith doesn't turn up to work, then we're lost. If Steven Moffat – or Chris Chibnall, or Mark Gatiss – doesn't deliver the script, then there's nothing for me to direct. But give me a good script, and I'm halfway to delivering an amazing episode."

For *Doctor Who*'s 2008 series, Douglas directed two-parter *The Sontaran Stratagem*/*The Poison Sky*. Earlier this year, he returned to the show to oversee *The Power of Three*. "I was really happy to come back. I was delighted." Douglas had worked with Steven Moffat once before, having directed the first three episodes of the showrunner's 2007 BBC One drama *Jekyll*, and with *Doctor Who* producer Marcus Wilson on two 2010 episodes of ITV1 detective series *Taggart*. "So it was a good start," says Douglas, "but when Caro [Skinner, *Doctor Who*'s executive producer] arrived, I had to pass muster with her as well. I don't think any amount of experience is a shoe-in for any job in television anymore."

How has the production of *Doctor Who* progressed in the four-and-a-half years since Douglas first worked on the show?

"The thing about *Doctor Who* is, it tries to be right at the forefront of all television and technology," he points out, "so it has changed in the same way that television has changed. Four years ago, Russell [T Davies, showrunner 2005-09] used to list the effects shots, one by one, in the scripts. That doesn't happen today. These days, there are many more effects shots. But all the people who work on the show are still constantly looking for ways ►

Douglas Mackinnon with Tenth Doctor David Tennant, while recording 2008's *The Sontaran Stratagem*.



"Part of a director's job is never forgetting that the heart of the production is *performance*."

◀ to make it better and bigger. Always. The sheer fact of the matter is, every *Doctor Who* episode presents incredibly original problems. But the one consistent thing is, *Doctor Who* is still the maddest, biggest, and best show on television.

"It's a jigsaw puzzle," Douglas continues. "If we don't all fit together, nothing will work. You want the Art Department, and the camera team, and the Make-Up Department, and visual effects, and [composer] Murray Gold, *etc, etc*, all to come in with their incredible skills and make the director feel and look good." He laughs. "Well, that's my plan. *Doctor Who* lets you experiment. It's the show that copes with experimentation more than any other show, because the stories you're telling are more extraordinary. You have to be both brave and safe at the same time. You have to know that you're going to be able to deliver the thing into the cutting room and onto Saturday-night telly, but you certainly won't win any friends on *Doctor Who* by being cautious and reserved. A little bit of confidence, a little bit of bravado, and off we go."

In respect of pushing the envelope in a quiet, confident way, **DWM** cites the skilfully-shot scene in which the Doctor and Donna emerge from the TARDIS in *The Sontaran Stratagem*. Douglas showed us the control room set, the police box shell, and the alley in which the TARDIS had landed, all in the same shot, without using any green screen or CG. "It was quite easy to do," he insists, "but no director had ever quite done it before. It was Donna meeting Martha, with the Doctor in the middle, two companions bumping into each other for the first time, so it was important to get right. We put the exterior TARDIS and a bit of alley outside the doors of the TARDIS set, and then put the TARDIS prop in the real alley, and we cut between them. When he saw it for the first time, I remember Russell saying that he thought it was an effects shot. But it was real. It was a non-CG camera trick."

It's all smoke and mirrors, says Douglas. "In *The Power of Three*, there are scenes set in the Tower of London, in UNIT's headquarters. I went on a recce to the Tower. I thought, 'We'll cut to a shot of the Tower, then we'll cut to somewhere in Wales, a car driving up, the Doctor and Amy getting out, and they go through some sliding doors, and all of a sudden they're in a high-tech lab. It'll be seamless.' On this recce, I stood outside the Tower of London, feeling the pain of every director who has ever worked on this show, because there's *nowhere* around the Tower that you can get a car into, that looks credible. No place that could be an entrance. The solution we got to was, we shot at Caernarfon Castle [in north-west Wales]. I found a bit that looks like the Tower of London, and I had the car drive up to that instead. It was a compromise, but it worked."

The Power of Three introduced the character of Kate Lethbridge-Stewart, played by Jemma Redgrave.

The Power of Three was Karen Gillan and Arthur Darvill's penultimate episode playing the Doctor's companions Amy and Rory. In production order, however, it was their last episode to be shot. "I didn't talk to them about the leaving thing until very near the end," says Douglas. "If it had been affecting them, I'd have tried to look after them and help them through it, but actually I think they just wanted to focus on being Amy and Rory, and enjoy their last fortnight together. Actors expect to move on. They expect to have change in their lives. It's part of their game. So we got on and worked really hard to make the best episode we could. I thought that was the best way through.

"On the last afternoon, it was clear that things were changing. The very last shot that we did was Matt, Karen and Arthur all stepping into the TARDIS for the final time, and clearly that was a very particular moment in *Doctor Who*'s history. I tried to leave a little bit of space to be slightly indulgent with them in the number of times that we did that scene, just to make sure that they felt they were leaving properly and not rushed. What I was not surprised, but really pleased with was that they didn't let it affect them at all. They were consummate professionals, and just got on and did the acting thing. Whatever they were feeling inside, they didn't bring it on set with them. I thought that was fantastic of them."

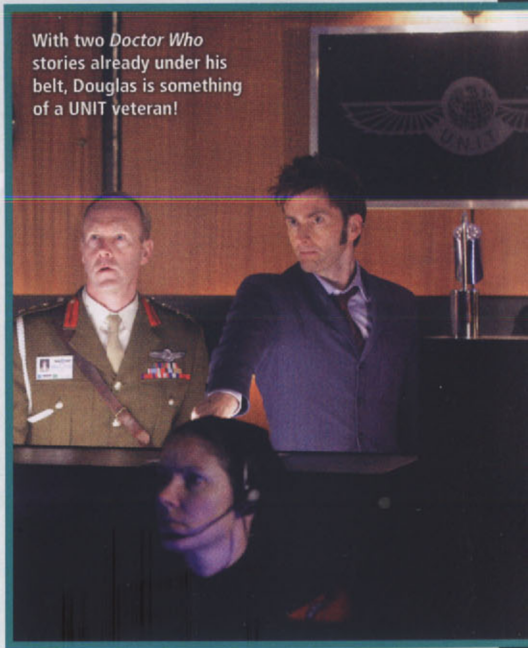
> **"When we did the very last shot, I tried to make sure that Karen and Arthur felt they weren't rushed."**

That afternoon, crew, production team, execs, former execs, the world, and the world's wife thronged to the *Doctor Who* set, to say goodbye to the Ponds. "In that situation, part of my job is to just wade through it and make sure that I've got the stuff for the episode that the audience is going to see," says Douglas. "I'm there for the audience, and it kind of doesn't matter if there's a football crowd standing behind the camera monitor. But *Doctor Who* is such a family of people, so it wasn't like there was a pile of strangers turning up; it was people that I knew and trusted. I knew that they wouldn't interfere with the work. They stood back and let us get on with it. I didn't feel any extra pressure at all, really, on that score. There's pressure enough on *Doctor Who* already."

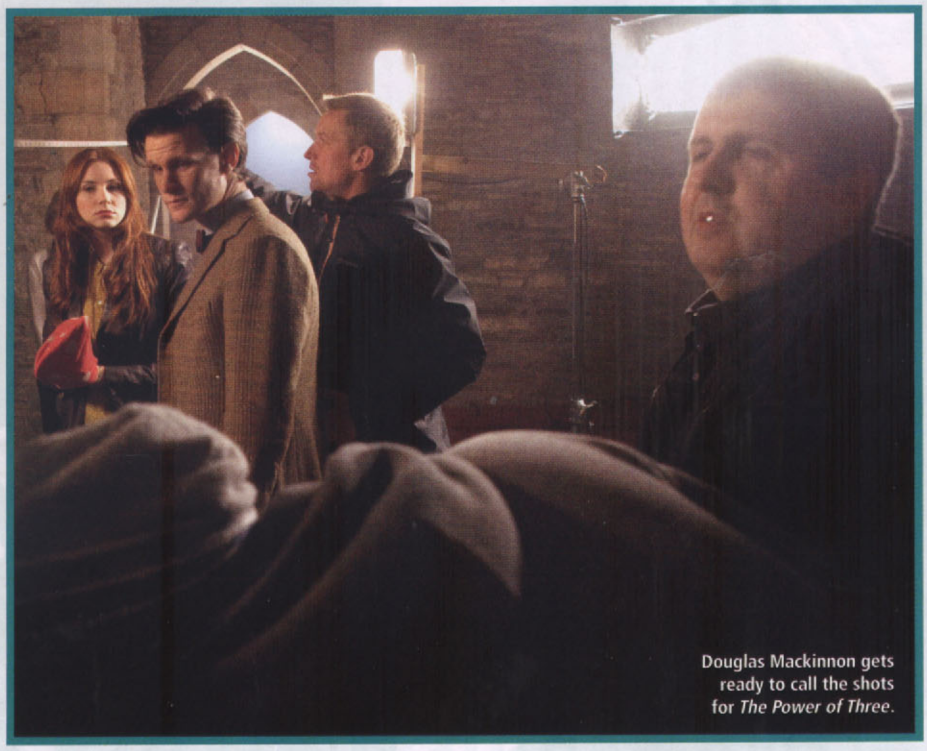
Meanwhile, Douglas has directed a Mark Gatiss-scripted episode for next year's run. It's a base-under-siege story *par excellence* – "Mark has done an amazing job," says Douglas, and that's pretty much all we can reveal at this stage. For Douglas, it was his most technically-demanding episode to date, especially as part of the episode involves huge volumes of water in a TV studio. Did he worry that it might be unachievable?

"Well, unachievable equals interesting for *Doctor Who*. I loved the challenge. You turn up for those bits, not for the bits where people are talking in

Donna (Catherine Tate) and Martha (Freema Agyeman) are relieved to see the Doctor (David Tennant) in *The Poison Sky*.



With two *Doctor Who* stories already under his belt, Douglas is something of a UNIT veteran!



Douglas Mackinnon gets ready to call the shots for *The Power of Three*.

rooms. I enjoyed it just about more than any other bit of directing I've ever done. Without a doubt, if ever there were a team effort that has made an episode work, it was that one. Just the safety elements alone, with water flowing around... The gaffers, and the Electrical Department, and the practical effects guys, they were all on top of that the entire time... Also, we had to remember that there was electrical circuitry on show. All that had to be shifted to 12 volts to make it safe. And there was steam, and smoke, and explosions, and guns, and everything that makes directing *Doctor Who* fun. I had the time of my life. And then there's 'the creature' as well."

Oh yes?

"Really scary. It was interesting to see the terror on the execs' faces when the creature was revealed." What kind of creature? Douglas isn't telling. "But it looks fantastic. We'll be adding CG elements to it as well."

What is the key to shooting a *Doctor Who* monster?

"It's horses for courses. It depends on the creature, and why they're appearing. In something like the Sontarans' case, there are reference points in the classic episodes that you can go back to and have a look at. In *The Sontaran Stratagem*, the reveal of the Sontaran taking off his helmet for the first time was the same shot they used in a number of classic Sontaran episodes. We stole it. But also it's... not quite a homage, but... I thought, 'Whoever did that got it right the first time.' Learn from your predecessors. These iconic creatures survive in *Doctor Who* for a reason: the audience likes them, and likes being scared by them, so it's our job to update them, to make them modern, but also hold on to the original elements that made them work in the first place.

"I just try to see it through the eyes of my kids. I think, 'Would they be scared by this?' Generally speaking, that works. But it's the old tricks – music, sound, crash-bang-wallop, and a bit of smoke, and you get people scared. And they want to be scared, so that's fine. Because of the environment that Mark put his creature in, there was all sorts of texture around that's natural to the environment – and water, of course – and I took advantage of that. I had the creature stomping through water. I shot some of it in slow-mo, to make it look even more impressive. The results are magnificent. If that's hard work, I'll have some more of it, thank you very much.

"That's why I want to do *Doctor Who* as often as possible – again, and again, and again – because the challenge is the most exciting thing in television, really. The target for writers, directors, and actors on a Saturday night in 1963 was exactly the same as it is now. We're all doing the same thing. Saturday night is still the place to tell these amazing stories, although we tell them in a more complex way now, with the technology that we have. In two years, five years, 50 years' time, technology will have moved on another step, but people will still want to see Daleks and Sontarans or whatever. They will still want to go on these adventures."

DWM wonders whether watching some of the old episodes – as Douglas did when researching the Sontarans and UNIT, for instance – has given him a greater insight into the struggles that previous production teams faced.

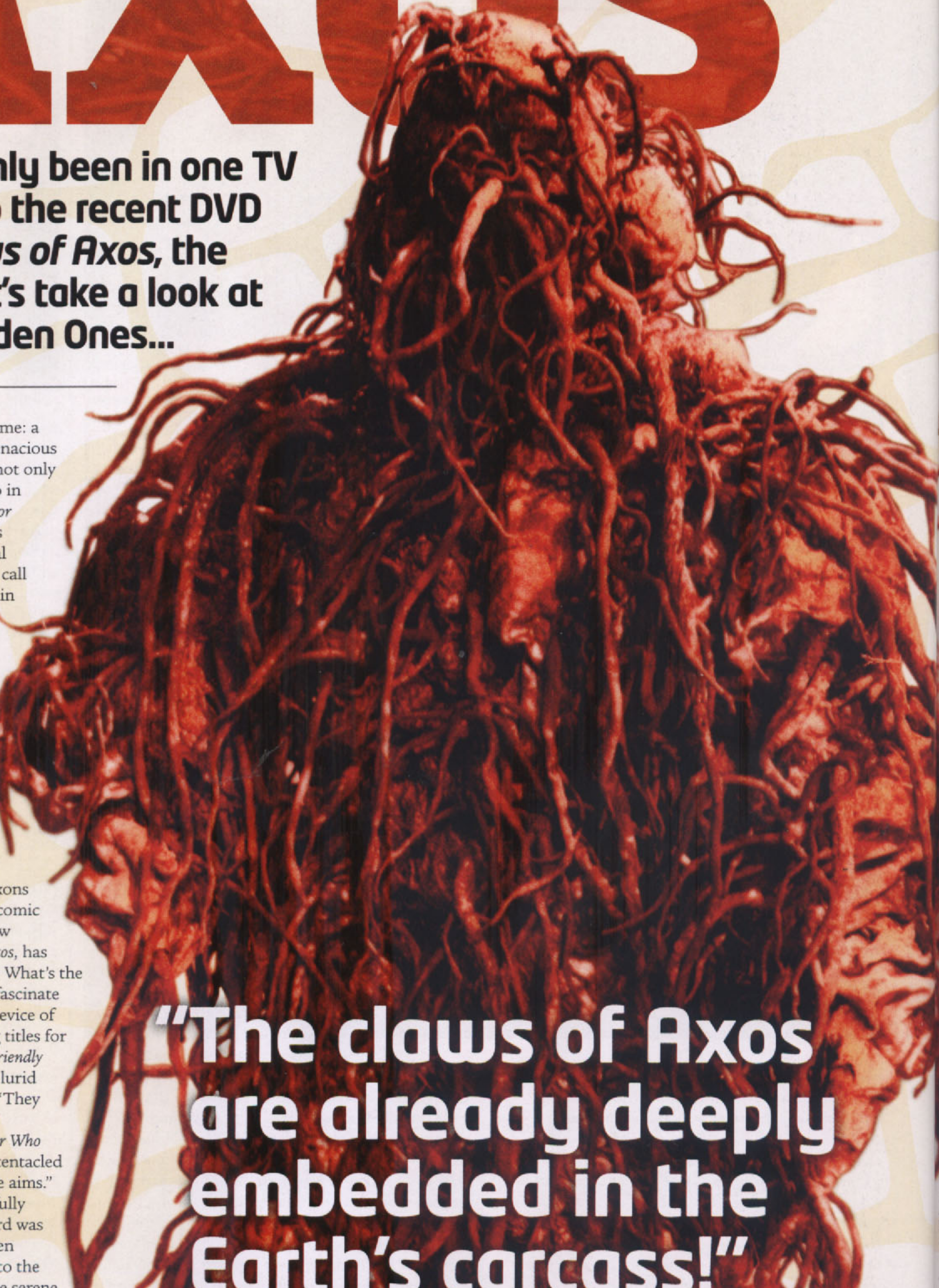
"It's almost more profound," he answers. "When I watch classic episodes now, I connect completely with the directors, the performers, and the Art Departments back then. Like any production, *Doctor Who* doesn't have enough money. No production has enough money. You're always trying to cobble something together, and make it look truthful to the story. That's what these guys were doing back in the 60s and 70s, and it's what we're doing now, and I hope, if *Doctor Who* survives, which I'm sure it will, for another 50 years, directors will look back at my episodes and go, '*That's* how we could do it, too'"

Of course, when recording is complete on an episode, the director's work continues in the editing suite. "If I'm working on multiple episodes at once, as I was with *The Power of Three* and Mark's episode, the one nearest transmission gets priority. This year, I shot the cubes episodes, then we only had three or four weeks before we started shooting Mark's one, so I kind of had to park the post-production on *The Power of Three* for a while. Now, I'm back on Mark's episode, and it's looking great. Yes, it's great fun. It's why I don't want to work in an office," he laughs.

And it means the world to Douglas to be directing an episode that will air during the show's 50th anniversary. "I've watched the show from age eight onwards," he explains, "and I feel privileged to just be a part of it at all. I love watching *Doctor Who*, so to be allowed to direct it is as big a treat as you could find. You feel like a child and an adult at the same time. Also, it's clearly at the top of British television in terms of production and the people that work on it, so that privilege is there also. The fact that we're moving into the 50th anniversary is the cream on the coffee. To be part of it, to be one of the cogs in the machine, that's just fantastic – and I hope that they ask me to come back to do more, because I'll be there, ready and waiting." DWM

The Watcher's GUIDE TO...

AXOS



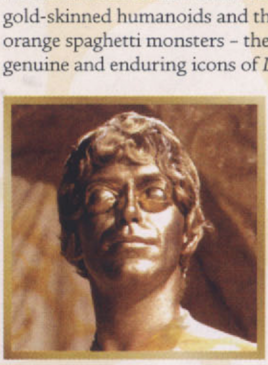
They might have only been in one TV story, but thanks to the recent DVD reissue of *The Claws of Axos*, the Axons are back! Let's take a look at our love for the Golden Ones...

From the depths of space it came: a pulsating scavenger whose tenacious tentacles buried themselves not only in Dungeness beach, but also in the hearts and minds of *Doctor Who* fans everywhere. There's something undeniably special about Axos. Everyone's familiar with the roll call of monsters who have returned time and again to menace the Doctor: the Daleks, the Cybermen, the Sontarans and the rest. But scattered through the show's history are examples of another kind of monster: the happy few who, despite making only one appearance, have struck a particular chord and made an indelible mark on *Doctor Who* mythology. Creatures like the Zygons, the Draconians, the Wirrn... and the Axons.

As the Master lies dying in *Last of the Time Lords*, it's the memory of that long-ago tussle with the Axons that springs to the Doctor's mind. More recently still, the Axons have returned to the fray in both the **DWM** comic strip and the Big Finish audio series. And now the original 1971 four-parter, *The Claws of Axos*, has been reissued on a gleamingly restored DVD. What's the secret, then? Why do the Axons continue to fascinate us? Perhaps it's the vividly simple dramatic device of their essential duplicity: the original working titles for *The Claws of Axos* included *The Gift* and *The Friendly Invasion*, reminding us that the Axons offer a lurid take on the age-old tale of the Trojan horse. "They arrived on Earth as beautiful golden beings," wrote Terrance Dicks in 1975's seminal *Doctor Who Monster Book*, "but turned into savage many-tentacled monsters when the Doctor exposed their true aims." It helps, of course, that they look so wonderfully arresting in both of these forms. If ever a word was overused to the point of meaninglessness, then that word is "iconic", but it certainly applies to the Axons. In both of their manifestations – those serene gold-skinned humanoids and those rampaging orange spaghetti monsters – they have become genuine and enduring icons of *Doctor Who*.

"The claws of Axos are already deeply embedded in the Earth's carcass!"

THE DOCTOR



The golden Axons have a gift for the people of Earth. But are they to be trusted...?

GOLDEN YEARS

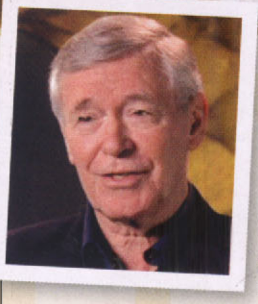
An interview with Bernard Holley

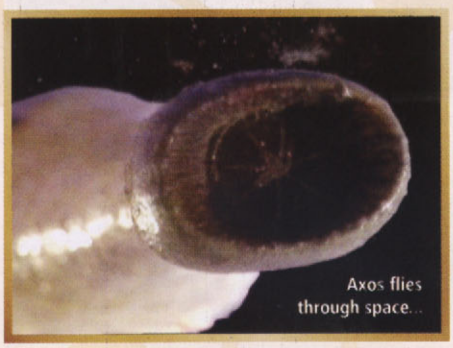
"I was in the BBC club," remembers actor Bernard Holley, "which was a wonderful place where you could meet everybody after you'd been recording in the studios – and it was terrific for picking up work as well. The director, Michael Ferguson, came up to me and he said, 'I've got this part, he's a sort of golden monster – what do you think about doing that?'"

At the time, Bernard Holley's human face was familiar to millions of television viewers: he had just finished a three-year stint as PC Newcombe in the BBC's hugely popular police drama *Z Cars*. Between 1967 and 1971 Holley notched up nearly 300 episodes of the twice-weekly soap, and his final appearances were still being aired while *The Claws of Axos* was in rehearsal.

"Some of my episodes of *Z Cars* had been directed by Michael Ferguson," explains Bernard today. "So he just gave me these *Doctor Who* scripts and said, 'Read them, and let me know whether you'd like to do it.' It was as simple as that. In those days directors had a kind of power that they no longer have. They could just go to an actor and say, 'I've got this part, it's not much, it's just a couple of scenes. Would you like to do it?' Nowadays, even for a couple of *lines*, you have to go through camera tests and God knows what."

As he settled down to read the scripts for *The Vampire from Space* – as *The Claws of Axos* was still called at that point – did Bernard have any idea what lay in store for him in the costume and make-up department? "No, not at all!" he laughs. "They called me in for a fitting and a make-up test before we started, and it was only then that I realised that my eyes were going to be covered up. I thought I wouldn't be able to see, but in fact it was very clever: they taped a couple of ping-pong balls around my eyes, and a hole was cut in the front of them, and golden gauze was placed over that. I think it looked very effective. I had to be helped around a bit, because I couldn't see the cables on the studio floor, but basically I could see all right and I could play the part properly. I managed to turn and react to the right people without looking like too much of an idiot."





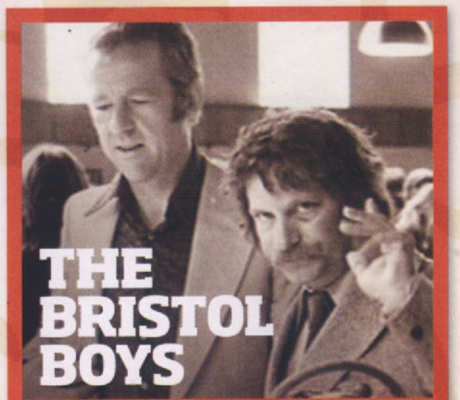
Axos flies through space...

And what of the glistening gold body paint? We're guessing that it went on rather more easily than it came off. "Oh, for weeks afterwards I'd be finding little flecks of gold paint in my eyes and around my eyelids. I endlessly found little bits stuck in corners. My wife would say, 'There's a bit of gold behind your ear! Get rid of it!' I was a sparkling little performer, I was."

This, of course, was the early 1970s, when a splash of glittery make-up was all the rage. "There was an article in the *Radio Times* when the episodes were transmitted, where I talked about the problems of working in this gold make-up, and afterwards I got the most extraordinary letter from a chap who said, 'I regularly model in gold and silver paint!' And he went through it all in great detail for me. First you had to do this, and then you scrub that bit down, and then you rub your body all over with this other stuff before you put the make-up on. It was most extraordinary. I've still got the letter somewhere."

Finishing off the Axon look was a refulgent gold wig and a figure-hugging catsuit. Now, how to put this delicately? Did you have to, er, take precautions? "Well, yes, I was taped in a bit. But I wasn't self-conscious, put it that way. Never self-conscious. Didn't bother me at all."

Joining Bernard in the body-stockings, gold paint and ping-pong balls were the glamorous walk-on Patricia Gordino, and child performers Debbie Lee London and John Hicks (the latter, fact fans, making his second appearance in *Doctor Who*, having previously tottered about inside a Quark for 1968's *The Dominators*). But off screen, it turns out that the Axon family wasn't a particularly close-knit one. "They were all extras, you see, so at the time I didn't really get to know them. With extras, you only ever meet them on that one day in the studio. They didn't come to the rehearsals beforehand. They were ►



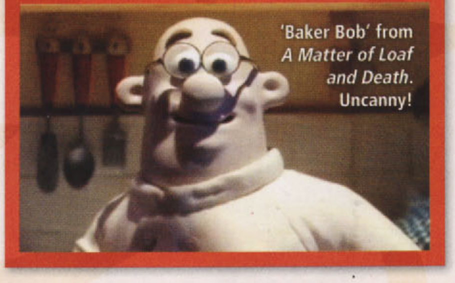
THE BRISTOL BOYS

The Claws of Axos was the first of many *Doctor Who* serials dreamed up by Bob Baker (born 1939) and Dave Martin (1935-2007), the Bristol-based writing duo who were among the show's most prolific contributors during the 1970s. Together they went on to clock up a total of eight *Doctor Who* stories in as many years – and after they amicably dissolved their partnership in 1979, Bob Baker added a ninth, *Nightmare of Eden*.

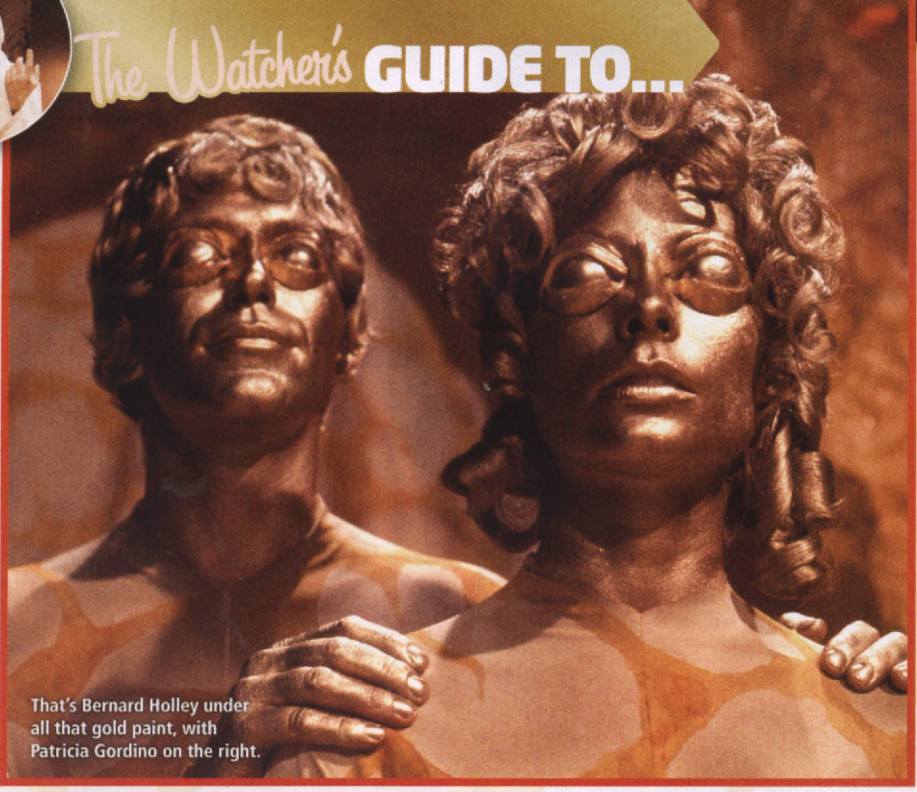
Known to successive production teams as 'the Bristol Boys', Baker and Martin garnered a reputation for vividly imaginative story ideas, as well as for wildly extravagant first drafts which often had to be dragged back from the brink of impossibility by budget-conscious producers and script editors. An early version of the script that eventually became *The Claws of Axos* saw the aliens landing in London's Hyde Park, their craft a giant human skull. Good luck with that. Their 1976 story *The Hand of Fear* began life as a six-parter set in a dystopian near future where the threats confronting the Doctor were to include a massive gorilla, a ferret as big as a horse, a giant fly, a giant rat, and a hostile silicon-based alien called an Omegan whose plan to destroy the Earth is thwarted when a 70-year-old Brigadier Lethbridge-Stewart blasts off into space and dies heroically crashing an atomic space rocket into the Omegan ship. Okayyyy... but let's not mourn what might have been, because the marvels which Bob Baker and Dave Martin succeeded in bringing to the screen were quite amazing enough. Bob and Dave were the writers who uprooted UNIT HQ and flung it through a black hole in *The Three Doctors*, and injected a miniaturised clone of the Doctor into his own brain in *The Invisible Enemy*: wild, glorious, mind-expanding stuff.

Away from *Doctor Who*, Baker and Martin created some of the most memorable children's fantasy serials of the 1970s, from the unsettlingly spooky *Sky* to the downright loopy *King of the Castle* (frankly impossible to describe, but try sticking *Waterloo Road* in a blender with *The Wizard of Oz* and *The Prisoner* and whipping to a puree, before adding Fulton McKay as a mad choirmaster-cum-Frankenstein, Milton Johns making Primord noises in a scarlet wig, and a teenage Jamie Foreman from off of *EastEnders* and *The Idiot's Lantern* as a cockney samurai warrior, season liberally with Franz Kafka and Talfryn Thomas, shake violently until thoroughly bewildered, and you'll be getting close). After the pair went their separate ways in 1979, Dave Martin concentrated on writing books, while Bob Baker went on to scale new heights with another Bristol-based outfit, writing the scripts for Aardman Animation's celebrated Wallace and Gromit adventures. He even received the claymation treatment himself as 'Baker Bob', the character bumped off in the pre-credits scene of 2008's *A Matter of Loaf and Death*. Now that's immortality.

Oh, and by the way, did we mention that Bob and Dave also invented K9? Bristol Boys, we salute you.



'Baker Bob' from *A Matter of Loaf and Death*. Uncanny!



That's Bernard Holley under all that gold paint, with Patricia Gordino on the right.

AXOS FAX

- In real life, we all depend on Axons for our survival. An axon is the long, thread-like part of a nerve cell along which impulses are conducted.

© REX

- The role of Captain Harker in *The Claws of Axos* marked the television début of Tim Pigott-Smith, later to find fame as the villainous Ronald Merrick in *The Jewel in the Crown*.

- Dungeness beach, which provided the locations for *The Claws of Axos*, was for many years the home of the celebrated filmmaker Derek Jarman, whose movies include *Caravaggio*, *War Requiem* and *Blue*.

- Coincidentally, the actors Donald Hewlett (Hardiman) and David Savile (Winser) both play a character called Carstairs in another science-fiction serial: Hewlett in the 1978 sitcom *Come Back Mrs Noah*, and Savile in the 1969 *Doctor Who* adventure *The War Games*.

- Stuntman Nick Hobbs, who plays the lorry driver overpowered by the Master, went on to play Aggedor in the two Peladon serials, and appeared many years later as Mr Nainby in the 2010 episode *Amy's Choice*.

- In their original storyline for *The Hand of Fear*, Bob Baker and Dave Martin proposed that the nuclear power station should be the same 'Nuton Complex' that had featured in *The Claws of Axos*. It was later changed to 'Nunton', possibly because the original one was blown sky-high.

- Stuntman Derek Ware, whose unforgettable performance as Pigbin "Oo-arr" Josh brings so much depth and meaning to *The Claws of Axos*, was the fight arranger on the very first *Doctor Who* serial back in 1963, and many more thereafter. He can also be seen as the bus conductor who accosts Ian and Barbara at the end of *The Chase*.

> "For weeks afterwards I'd be finding little flecks of gold paint around my eyelids!"
>
> **BERNARD HOLLEY AXON MAN**

very good, and they did an excellent job on the day, but I can't really say that I got to know them very well."

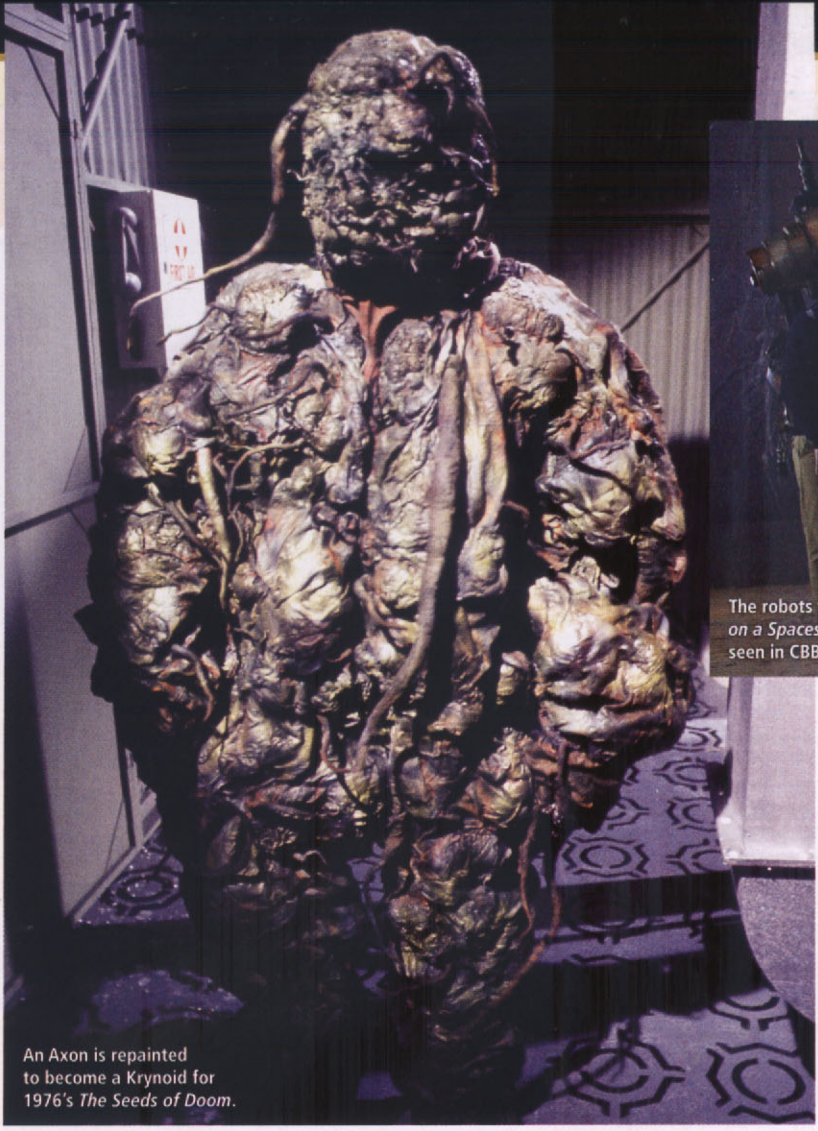
Costume and make-up aside, how does one go about embodying a character as other-worldly as an Axon Man? "I wish I could say something about how Stanislavski taught me to do it," chuckles Bernard, "but no, I just got up and did it. I didn't really know how to play it at first, but Michael Ferguson was very helpful. He said, 'We'll use your voice as much as we can,' because of course I was the voice of Axos as well as the Axon Man. I spent long sessions in a recording studio, doing those off-stage lines. We'd finish rehearsals at five o'clock, and then I'd go with Michael to the studio and do all the voice bits for that episode. I think that's more or less how we did it, but you know, it's a long time ago."

Indeed it is – and now we need to go back even further, because three years before *The Claws of Axos*, and not long before he joined *Z Cars*, Bernard made his *Doctor Who* début in the role of Peter Haydon, a young expeditionary scientist doomed to an early exit in the 1967 adventure *The Tomb of the Cybermen*. "I was sent along by my agent to see the director, Morris Barry. I'd only had a very few little telly jobs before I did *The Tomb of the Cybermen*, so I was very much a newcomer." Quite literally so, in fact: "I'd appeared in a couple of episodes of a show called *The Newcomers*, playing a photographer, and that was just about all the television I'd done. I remember going off on location to the gravel pits for *The Tomb of the Cybermen*. Seeing it again recently, in those gravel pit scenes it felt to me as if there was this young boy, standing outside everybody else and watching from the sidelines to see what they were doing. But then, I didn't have very much to say on location. My main couple of scenes with Frazer Hines were in the studio. I was killed at the end of the first episode."

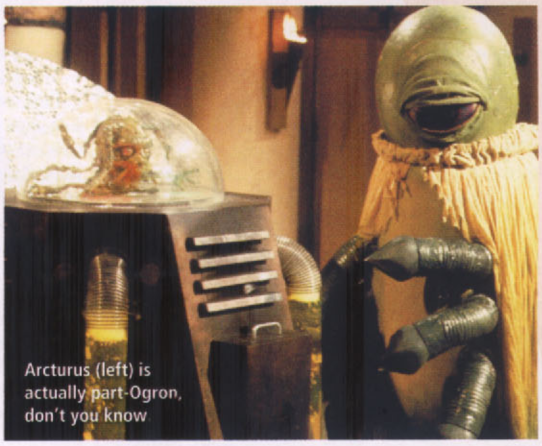
Back in 1967, *Doctor Who* was shot an episode at a time, week by week, with none of the logistical out-of-sequence recording which later became the norm. This meant that Bernard was hired to re-perform his death scene at the beginning of Episode 2. "I was shot at the end of the first episode, and then we did it again a week later. I was lying dead on the floor, and I remember thinking, this is a great job, this, being an actor. I'm getting the same money as last week for lying on the floor and doing absolutely nothing!"

Like many actors, Bernard has a soft spot for the long-gone days when television drama was carefully rehearsed over a period of days before being recorded in long studio takes, almost as live. "Apart from the location scenes, which were pre-filmed, something like *The Tomb of the Cybermen* was done absolutely in order. On *Z Cars*, the red lights would go on in the studio at half past seven, and we often did the whole thing straight through without any retakes. It was extraordinary really, when you think that nowadays everything's broken down and shot out of order. In some ways I think it's better that we used to rush things occasionally. I remember Tristan de Vere Cole once directed an episode of *Z Cars*, and we got all

Bernard Holley (far right) played Peter Haydon in *The Tomb of the Cybermen*.


An Axon is repainted to become a Krynoid for 1976's *The Seeds of Doom*.

The robots from *Dinosaurs on a Spaceship* were first seen in CBBC's *Mission 2110*.


Arcturus (left) is actually part-Ogron, don't you know

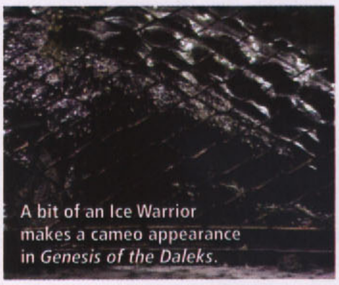
MONSTERS IN DISGUISE

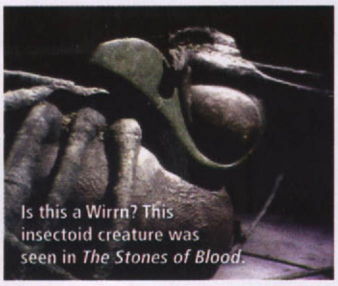
As we all know, the Axons only made one appearance in *Doctor Who*... or did they? Well, actually, no. If you count the flashback in *Mawdryn Undead*, they made two – and if you count *The Seeds of Doom*, they made three. In order to spend a little more money elsewhere, the production team of the 1976 six-parter decided to pull a five-year-old Axon costume out of storage and repaint it a fetching shade of vegetable green before thrusting it in front of the cameras to portray the initial stage of the Krynoid, a parasitic alien plant which engulfs the body of a hapless scientist before eventually losing its human shape altogether and becoming as gigantic and unpleasant as a medium-sized shopping mall. On screen, the Krynoid costume was augmented with a few extra tentacles around the head, but the publicity photographs taken on location at Athelhampton House – fresh lick of paint aside – reveal it to be pure unadulterated Axon.

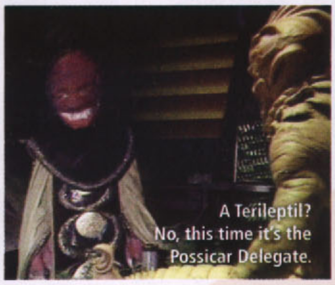
The Krynoid/Axon interface might be a particularly blatant example, but *Doctor Who*'s history of recycling its own monsters doesn't stop there. It's not unusual for an old costume to be hauled out of retirement for a cameo appearance, and often the results can make perfect sense within the show's fictional universe. If you're prepared to dream up a few extra lines of backstory, there's no real reason why the Mutt who appears in the opening scene of *The Brain of Morbius* can't be a member of the same species we originally saw in *The Mutants*. The same goes for the dead Wirrn aboard the prison ship in *The Stones of Blood*, and even the lady with the Argolin hairdo in *Dragonfire*. Then again, there are times when the required backstory seems a little more troubling: how exactly did that laughing prisoner in *Destiny of the Daleks* get hold of those flowing green robes with the fetching epaulettes? Somewhere in time and space there's a Draconian who had to go home in his pants. And what about the array of hostile monsters who line up to threaten the Doctor in 1993's deliriously bonkers charity knees-up *Dimensions in Time*? When did the friendly Zog turn so nasty? And what possible explanation can there be for one of Mawdryn's pals putting in an appearance? Tell you what, let's not even go there.

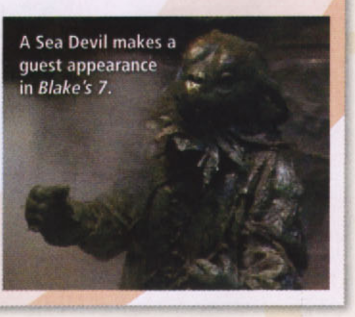
Instead, let's get back to the proper recycling jobs: the ones like the Axon-to-Krynoid transformation, where the intention is to pass off an old monster as a new one. For a start, let's hop back aboard that prison ship in *The Stones of Blood*: it might be just about plausible for a Wirrn to be an intergalactic prisoner, but a Kraal android? No way. And next time you watch *The Curse of Peladon*, take a closer look at the slimy green head of delegate Arcturus: the tentacles, the googly eyes and the skull-like nose and teeth are new, but they're constructed over a repainted Ogron mask left over from *Day of the Daleks*. Talking of the Doctor's greatest enemies, what's that hideous mutation slithering past the grille in Part Two of *Genesis of the Daleks*? Why, it's the carapace of an Ice Warrior with a couple of floppy bits stuck on, of course. And talking of Peladon, rumour has it that the production team of *The Androids of Tara* blew their entire Wood Beast budget on that terrifyingly convincing mask, which is why they had to reuse Aggedor's body for the rest of him. And doesn't the Possicar Delegate in *The Trial of a Time Lord* look strangely familiar? It's almost as if they'd pulled an old Terileptil mask off the shelf, painted it a fetching new shade of pink, added some Dick Emery teeth, and plonked it on Deep Roy's head.

Occasionally the pilfering extends beyond *Doctor Who* itself. *The Mind Robber*'s White Robots were pinched from an episode of the BBC's science-fiction anthology *Out of the Unknown*, while the robotic duo in *Dinosaurs on a Spaceship* made their first appearance in the CBBC game show *Mission 2110*. Mind you, it's a two-way street: back in the early 1980s, everyone's favourite cult classic *Blake's 7* was forever purloining old costumes and props from the *Doctor Who* store cupboard. Omega's breastplate from *The Three Doctors* makes not one but two appearances in the 1981 season, but for sheer audacity there's nothing to match the Gestalt creature which appears at the climax of the same year's season opener *Rescue*. As Terry Jones might have put it: "He's not a Gestalt. He's a very naughty Sea Devil!"


A bit of an Ice Warrior makes a cameo appearance in *Genesis of the Daleks*.


Is this a Wirrn? This insectoid creature was seen in *The Stones of Blood*.


A Terileptil? No, this time it's the Possicar Delegate.

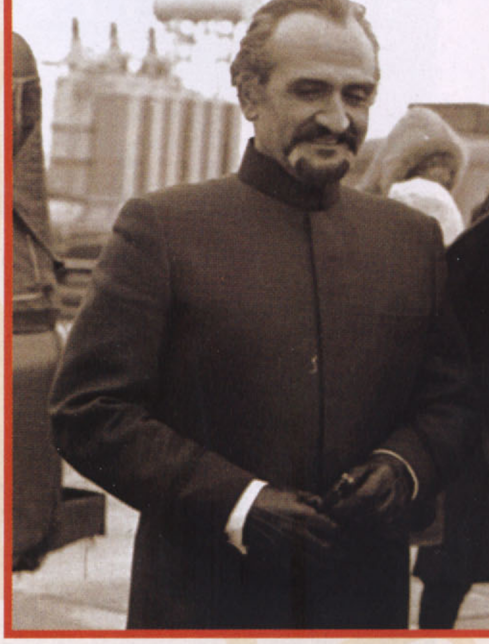

A Sea Devil makes a guest appearance in *Blake's 7*.

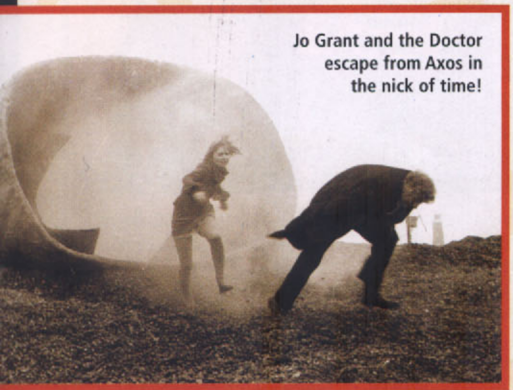
the way through it without any fluffs or stops or anything. At the end he came marching down into the studio: 'Very good,' he said, 'but as we've got time, I want to do the whole thing all over again.' You should have heard the groan that went up from the actors – they thought they were going to have an early evening in the BBC club!"

Bernard has fond memories of his first *Doctor Who* company. "They were very, very nice people. It was a lovely, friendly atmosphere. Patrick Troughton was fun, and so was Frazer – he was a cheeky chappie, even then. We all got on very well together. There was a very special atmosphere in television in those days. People in different shows were all working together, and we all met up in the canteen at the BBC's rehearsal building in Acton."

A glance at Bernard Holley's credits in the immediate aftermath of *Z Cars* will bear witness to the fact that his career was going from strength to strength. At the beginning of 1971, straight after leaving *Z Cars*, he landed a role in the BBC's prestigious historical drama *Elizabeth R*. He was in the midst of rehearsals with Glenda Jackson and company when he was offered his role in *The Claws of Axos*, and the two jobs ended up overlapping by a couple of days. Bernard's episode of *Elizabeth R* was called *Horrible Conspiracies*, and concerned the foiling of the infamous Babington Plot to assassinate Elizabeth I. It includes one of *Elizabeth R*'s most gruesomely memorable scenes, as Sir Anthony Babington (David Collings, later a *Doctor Who* guest star himself) is sadistically tortured by Richard Topcliffe (Brian Wilde, a million terrifying miles from his mild-mannered turns in *Porridge* and *Last of the Summer Wine*). For Bernard Holley, best known to the cast and crew for his role in *Z Cars*, the temptation for a prank was irresistible. "David Collings was on the rack, being tortured by Brian Wilde, and I walked onto the set wearing my full Elizabethan costume with my *Z Cars* policeman's cap on top, and I said, [*adopting a gruff policeman voice*] 'Excuse me, sir, are you in for a short stretch?' Well, it brought the house down. So a few weeks later, on one of the studio days for *The Claws of Axos*, I thought I'd do the same. I walked on during the camera rehearsal in my full Axon gear, with the policeman's cap on top of my golden curls, and I said, [*gruff policeman voice again*] 'Axos calling Z Victor One!' Now, life is all about timing, isn't it? Unfortunately this one was pretty badly timed, because it happened to be one of Mr Pertwee's 'off days', and it went down like a lead balloon. Heigh-ho. Can't win 'em all!"

> **"Jon Pertwee was very nice to me. After we finished *Axos* we'd go for meals together with our wives."**
>
> **BERNARD HOLLEY AXON MAN**





Jo Grant and the Doctor escape from Axos in the nick of time!

Ah, the one and only Jon Pertwee. There's never been any shortage of colourful stories surrounding the flamboyant Third Doctor. "Yes, Jon could be a bit spiky sometimes. At the beginning of that recording day, I was in the make-up room, getting ready, and Jon very clearly said, 'I don't think things are going to go very well today!' And sure enough, they didn't. I don't know if he'd made his mind up that it was going to be a bad day and he was going to fluff everything and so on. Because, you know, on every other recording day he was wonderful. I couldn't really fathom him sometimes. But he was always very nice to me, and we got on very well. After we'd finished *Axos* we used to meet up and go out for meals together with our wives. He was charming at a dinner party. He was so witty. I love that kind of sharp wit that some of these great comic actors have."

At the time, *The Claws of Axos* was just another job for the busy young actor. "You do a job, and then you finish it, and if you're lucky you move straight on to the next one. I went back into the theatre as soon as I'd finished *Axos*. I don't even remember it being broadcast, and I don't remember what the reaction was at the time. But since it came out on video, and then on DVD, I've received all this fan mail about it. Even more in the last year or so, since I joined Twitter. It's extraordinary. I went to Riverside Studios recently for an event arranged by the *Doctor Who* Appreciation Society, and they showed Episode Three of *The Claws of Axos*. It was very good, I thought. It was like watching it in

SOLID GOLD EASY AXON!

Like so many *Doctor Who* aliens over the years, the glittering Axons and their psychedelic lava-lamp spacecraft are very much of their time. Debate rages over when exactly the phrase 'glam rock' was coined, but it's certainly true that Axos began calling Earth at the very moment when a new generation of musicians were ransacking their girlfriends' make-up boxes, reaching into their dressing-up chests, and generally reacting against the idea that rock music was all about lank hair and denim jeans. As early as the spring of 1970, David Bowie began taking to the stage in lurex tights and satin capes, but glam's popular breakthrough didn't come until a year later – just two days before the first episode of *The Claws of Axos* was transmitted, in fact – when his friend Marc Bolan decided to smear glitter on his cheeks before performing *Hot Love* on *Top of the Pops*. From that moment the floodgates were open, and *Top of the Pops* exploded in a technicolor riot of rainbow jumpsuits, stack-heeled boots, glittery jackets and kooky make-up. A bit like *Doctor Who*, in fact: there are times during the Pertwee era when it's hard to tell which of the two shows you're watching. One of the best trivia facts known to human history is that, on the day they recorded their famous and recently recovered performance of *The Jean Genie* at Television Centre, David Bowie and his band mingled in the BBC bar with cast members of *Planet of the Daleks*. Seeing the spangly costumes, a passer-by innocently asked Bowie's bass guitarist if the band were playing aliens in *Doctor Who*.

So stand by for action, pop-pickers, as we count down *Doctor Who*'s top five glam rock moments...

5 Throw a dart into any *Doctor Who* serial between 1971 and 1973 and you'll find ample evidence that Jo Grant shopped at the same boutiques as Suzi Quatro and David Bowie. Exhibit A has to be her Biba trouser-suit and lace-up boots in *The Mutants*: pretty much identical to Bowie's outfit on the cover of the same year's *Ziggy Stardust* album.

© REX

4 "I should've stayed with the All-Star Dance Company," grumbles intergalactic showgirl Shirna in *Carnival of Monsters*, dusting down her lycra leotard as the Great Vorg straightens his glittery frock coat and sets his see-through bowler hat at a jaunty angle. Should've stayed with the All-Star Dance Company? Should've teamed up with Slade, more like.

3 "You will fight the dark side of my mind!" booms Omega in *The Three Doctors*, as Jon Pertwee melts into a darkened film studio to do slow-motion battle with a bald weirdo in a spangly jumpsuit. Bearing in mind which video was released just a couple of months before this scene was filmed, he might as well have bellowed, "Jon, I'm only dancing..."

2 "If the committee of assessment judges favourably, then Peladon will join the Galactic Federation!" declares the idealistic boy king in *The Curse of Peladon*. That's nice, dear, but judging by the giant collar, the purple cape and the cheeky flash of thigh between the satin shorts and the knee-length boots, you'd be better off joining The Sweet.

© REX

1 "He's changing!" gasps Jo in the climactic moments of *The Mutants*, as an unearthly glow envelops rebel leader Ky and he transforms into... crikey. Against all expectations, it would appear that the ultimate evolutionary life-form on the planet Solos is none other than everyone's favourite cape-swirling angel-haired prog-pomp keyboard wizard Rick Wakeman.

Roger Delgado and Jon Pertwee on location for *The Claws of Axos*.

a cinema." Bernard has particular praise for the sequences in which multiple images of the Axon Man's face are mixed together. "I think there were two or three cameras filming my head at the same time from different angles. Michael Ferguson did it very well. It was good, wasn't it, the way that it swung from side to side. The dialogue was continuous, but the movement of the head – very clever. Seeing it on a big screen, it looked as impressive as any special effect that you get nowadays, that little sequence. Michael was very clever at doing that sort of thing.

"He liked me," continues Bernard fondly of the serial's director. "And he thought I was a good actor, which is always helpful, isn't it? In rehearsals at one stage, I'd just done a scene, and he came up and put his arm around me, and he said, 'You know, Bernard, you're a very good actor. I'm going to look for a part for you.' And that was it – I never worked for him again! If I asked him now, he would probably say, 'Oh you were always too busy.' That's the classic excuse. I did have some very good, very busy years in television and theatre, and people would say, 'Oh, I tried to get you for this, and I tried to get you for that, but you're never available.' And there's me thinking, hang on a minute, I did nothing all summer!"

The occasional summer holiday aside, Bernard has made countless appearances on stage and screen in the decades since Axos was time-looped: his credits include *Now and Then*, *The Gentle Touch*, *The Tripods*, *A Touch of Frost* and *Keeping Up Appearances*. ("Thank God I did that. The money I've earned out of that has been amazing. It was a Christmas Special, and it's been repeated virtually every Christmas since then.") Last year he appeared in the critically garlanded *Mary Broome* at Richmond's Orange Tree Theatre, and also returned to the *Doctor Who* fold to reprise a certain role for the Big Finish audio adventure *The Feast of Axos*. "Now, that was extraordinary. I went to the studio for a couple of days, and it was very nice. Colin Baker I've known for years. When it came out, I had the most amazing notices from people saying I sounded compelling, and exactly the same as I did 700 years ago in *The Claws of Axos*… it was really very nice. The reception was really wonderful."

Getting right up to date, Bernard has just added another notch to his *Doctor Who* bedpost with a role in Big Finish's new audio adaptation of Paul Cornell's 1992 novel *Love and War*. "I know Sylvester McCoy very well," reveals Bernard. "We became chums back in the 80s when I worked with him on a series called *Eureka*, and we still meet up occasionally with Clive Doig, who was the producer on that. Clive's one of my closest friends, and Sylvester's a very good friend of his too. Sylvester's completely barmy, in a delightful way!"

Before we let Bernard go, we've got to ask him one final question. More than four decades after he washed the last fleck of gold paint from behind his ear, why does he think the Axons have lodged themselves so firmly in *Doctor Who* mythology? How can those four episodes still exert such a pull on the imagination? Bernard has a little ponder. "Do you know, I've no idea. No idea. It looks good, doesn't it? There's something about the sequences inside Axos, and the way Michael shot them, which was very clever. And *Doctor Who* gets new fans all the time, doesn't it? Young people discovering the old episodes. There was someone just yesterday on Twitter, saying, 'Axos must come back, but only if Bernard Holley plays it!' Well, that's very kind, but I'm not sure I could do it on television now. I'm a little fuller figured, and what's more I'm a senior citizen, for heaven's sake! Make-up would really have to go to town on me now. So I'm not holding out any hope for that. But perhaps I could dub someone else. I can still do the voice!

"But seriously, it's almost unbelievable that something you did all those years ago has become a cult – and then to do another version of it on audio, playing the same part after all that time, well, to me it's just amazing. In fact, I'm not sure whether it shouldn't qualify for the Guinness Book of Records as the longest gap an actor has had between playing the same part – 40 years! It's just extraordinary. And then there's this 'legend' thing. A little while ago there was a tweet from someone who said, 'Watching *The Claws of Axos* late at night, featuring the legendary Bernard Holley!'" At this point, Bernard starts to chuckle, and the chuckle rapidly develops into a delighted guffaw. "I'm a legend in my own lifetime!" he cries, laughing at his own hyperbole. The mirth gradually dies down. "Look, of course I know that one tweet doesn't make you a legend. Of course I know that. But *Axos* has been very good to me. Very good. After all these years, it's just the most extraordinary thing in the world."

Ladies and gentlemen: the charming, the modest, the talented, and – yes – the *legendary* Bernard Holley. DWM

AXOS ALL AREAS!

Television, print, audio: you name it, the Axons have been there, done that, and got the body-stocking…

TELEVISION

THE CLAWS OF AXOS

by Bob Baker and Dave Martin (4 episodes, 1971)
"Axos calling Earth…" The alien parasite arrives on our planet, bringing with it freak weather conditions, the gift of Axonite, the threat of global destruction, and an unwelcome passenger by the name of the Master…

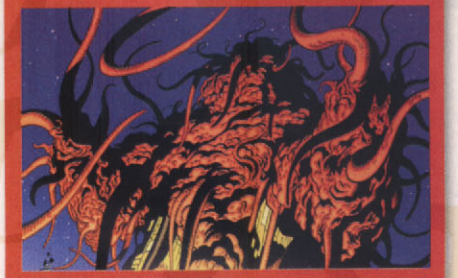
MAWDRYN UNDEAD

by Peter Grimwade (4 episodes, 1983)
A flashback of tentacled Axons on the rampage from *The Claws of Axos* is among the images surging through the Brigadier's mind when the Fifth Doctor delves into his old friend's subconscious to release his repressed memories.

K9: LIBERATION

by Shayne Armstrong and S P Krause (1 episode, 2010)
Now here's an interesting one. In the second episode of Bob Baker's Australian spin-off series, the alien jailbirds liberated by K9 from the Dauntless Prison include a creature who bears a startling resemblance to a humanoid Axon. Canonical? You decide…

COMIC STRIPS



THE GOLDEN ONES

by Jonathan Morris (**DWM** 425-428, 2010)
The Eleventh Doctor and Amy team up with UNIT to investigate the Japanese craze for Goruda, an energy drink which contains a molecule that turns people telepathic and golden: a new Axon invasion has begun…

AUDIO ADVENTURES

PROJECT: LAZARUS

by Cavan Scott and Mark Wright (4 episodes, 2003)
Among the alien artefacts preserved by the Forge (a top-secret government department of the proto-Torchwood variety) is a sample of Axonite left over from the events of *The Claws of Axos*.

MARY'S STORY

by Jonathan Morris (1 episode, 2009)
Mary Shelley, the author of *Frankenstein*, is told in passing by the Eighth Doctor that the two of them will fight the Axons in her future. The mind boggles.

THE FEAST OF AXOS

by Mike Maddox (4 episodes, 2011)
On a future Earth, the Sixth Doctor stumbles across a foolhardy plan to release Axos from its time loop in order to provide a power source which can solve the world's energy crisis. Big mistake…

CHRIS

EMMA

MICHAEL

WILL

The mission to watch all 789 *Doctor Who* episodes and, this month, *Torchwood*...

THIS ISSUE TORCHWOOD - SERIES ONE

YOU DON'T KNOW JACK

This issue, the Time Team take a diversion from their ongoing mission, to see what Captain Jack has been up to since *The Parting of the Ways*...

Compiled by RICHARD ATKINSON | Artwork by ADRIAN SALMON

We left the Time Team on a cliffhanger last month as Tennant was introduced to Tate. But before our intrepid telly addicts unravel the mystery of the Runaway Bride, we're taking a brief sideways step. This issue of **Doctor Who Magazine** is where it all changes, and you've got to be ready.

"Ready as we'll ever be," says Michael cheekily.

DWM has lured the team to its top secret base (the location of which is known only to the magazine's peculiar staff and the local pizzeria) to watch *Everything Changes*, the first episode of *Doctor Who* spin-off *Torchwood*.

As with everything they watch for the magazine, the Time Team have promised that they will approach this one as if they're coming to it fresh with no knowledge of what comes next, keeping a close eye on how it feels in the long shadow of everything that went before.

The most recent episodes of *Doctor Who* that the Team have watched dropped all sorts of cryptic hints about what shape the Torchwood Institute might take, before revealing it to be a sprawling organisation that unwittingly facilitated an invasion of Earth. *Everything Changes* was originally broadcast in the aftermath of that glorious season finale. Just how will Torchwood get on without the Doctor to keep them in check?

To get the guys in the mood for what is meant to be an altogether more 'adult' experience – '*The X-Files* meets *This Life*' we hear – **DWM** editor Tom Spilsbury is serving them shots of some unnervingly greenish liqueur. He brings the drinks in on a tray that, on closer inspection, seems to be the lid of a film can that once contained *The Macra Terror* Episode 2.

"Leave the bottle," says Will.

The clinking of glasses is drowned out by the sound of a giant TV screen descending from the ceiling of the Secret Base. It lights up to reveal...

"Cardiff!" exclaims Emma.

"It looks like they've spent some money on this," coos Will, as we swoop over the city, its lights twinkling in the night.

We soon come down to Earth, however, and yes it's definitely Wales, as it's *tipping* it down. Enter police constable Gwen Cooper – whom the team recognise as the actress who played Gwyneth in *The Unquiet Dead* – arriving at the scene of a crime...

"Rain, gritty camera angle of a dead body and forensics at a crime scene," says Emma admiringly. "'Everything Changes' indeed. This isn't at all like *Doctor Who*."

As if to underline her point, the scene of crime officer lets slip a terribly rude word.

"Did he just–" gasps Chris, imagining the outcry if he used such language on CBBC.

"Dunno," says Will, "I'm finding it hard to hear all the dialogue over the effin' rain."

Before the air turns any more blue, however, a pimped-up SUV rolls up, the police are booted out the way and the crime scene is turned over to Torchwood. Gwen spies on them from a nearby car park.

"Torchwood arrive like The A-Team," says Will.

Michael agrees: "Torchwood are supposedly a mystery and yet they drive about in a big car with flashy lights. Subtle."

"It's John Barrowman," says Emma. "Subtlety isn't really his thing."

Yes, this version of Torchwood seems to be led by *Doctor Who's* Captain Jack Harkness – Time Agent from the future and erstwhile companion of the Doctor – who was abandoned in the year 200,100 at the end of *The Parting of the Ways*. But he's not the only one the team recognises.

"That's Naoko Mori from *Aliens of London*," observes Will.

"Dr Sato," remembers Michael – Toshiko 'Tosh' Sato it turns out. "Gosh. Did Torchwood recruit her before or after? If she was working for Torchwood why didn't they nobble the Doctor then instead of waiting until *Army of Ghosts*?"

Will is too busy being the team's own version of IMDB to care. "That's Burn Gorman, I once saw him in *Oliver Twist*."

Gorman plays Dr Owen Harper, and the group is completed by Suzie Costello (Indira Varma). They're all gathered round the corpse, which Suzie brings back to life (albeit only for two minutes) using a scary looking gauntlet.

"You get an immediate sense of the Torchwood dynamic from their discussion around the dead man," says Emma. "They're clearly half-way through whatever it is that they do, and they've got a great vibe. Something to do with their complete disregard for the police force and the focus they have for their unusual task, drags you straight in."

"Yes," agrees Michael, "We're dropped right into the middle of things and the relationships are established really quickly. Russell T Davies sketches characters so slightly, but convincingly."

Having piqued our interest – not to mention Gwen Cooper's – we're treated to a little background on the redoubtable WPC. We meet her incredibly tolerant boyfriend ("Kai Owen," says Will, helpfully), and her long-suffering colleague, PC Andy ("Stand-up comedian Tom Price," says Will. "Will, that's getting really annoying," growls Michael).

"I know it's a bit soon," says Chris licking the residue from the bottom of his shot glass, "having just lost my Rose and everything... but this Welsh copper is a bit tasty. Adorable mostly, but tasty nonetheless."

Emma ignores him. "I love this focus on Gwen," she says. "Seeing her home life gives you a bit more of a sense of who she is, and how she fits into the world. Perfectly done, I'm really enjoying this. Especially the bar brawl to the Pipettes' song!"

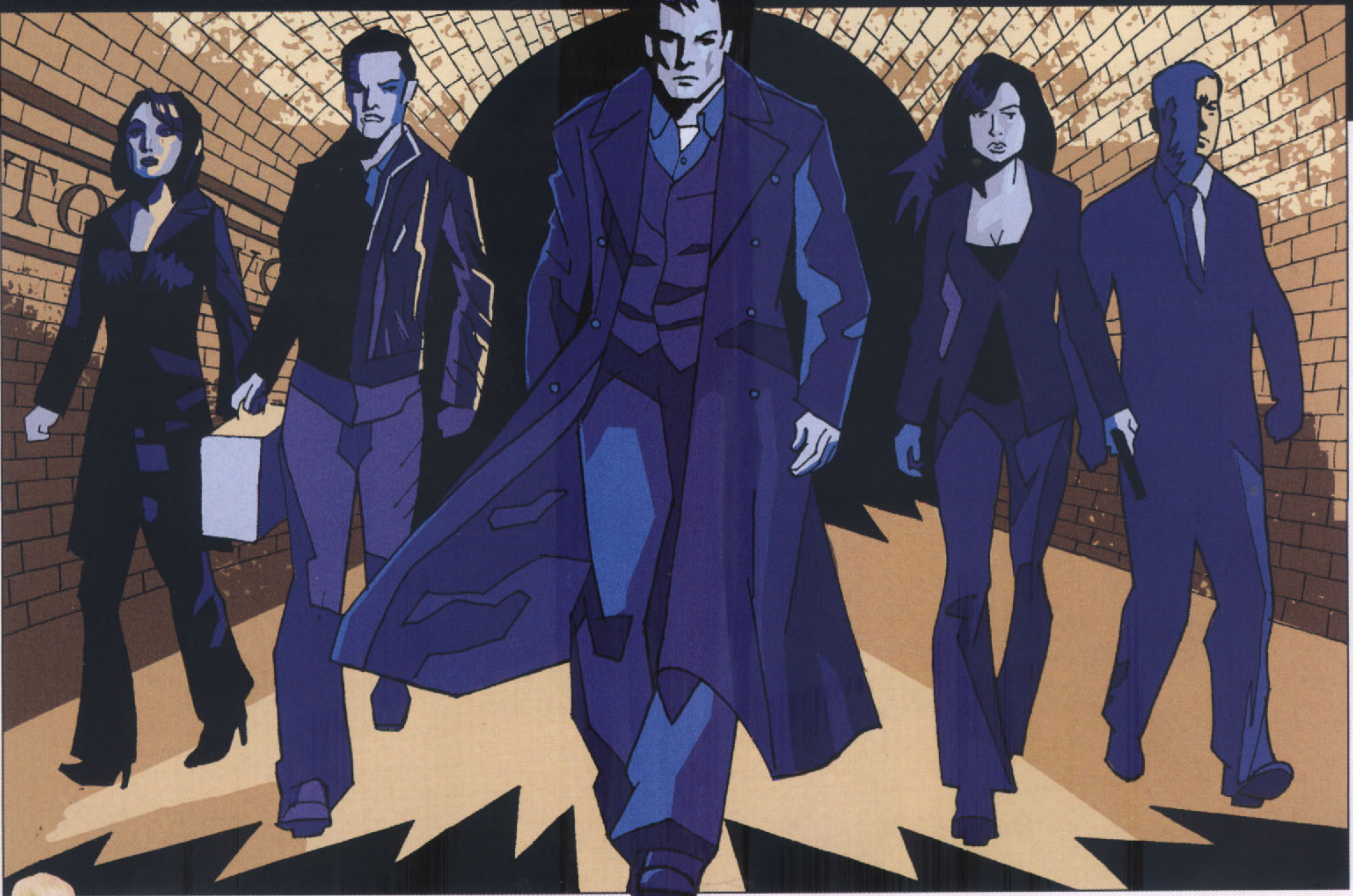
It just goes to show you can't live in Cardiff without bumping into people. Breaking up the pub fight, Gwen bumps her head and, getting it seen to at the hospital, she also bumps into Captain Jack again. But not before she discovers a Weevil in an isolated corridor – "Nice monster!" cheers Emma. The Weevil takes a chunk out of the neck of a passing porter.

"Woah," says Chris. "That's more blood in one shot than we've seen in the last two series of *Doctor Who*. Things are certainly different here..."

"Was Jack hiding behind a door?" Will wonders.

"I thought that too," says Michael. "He could have popped out before the man got bitten."

Jack does at least help Gwen escape unscathed. Once his team has subdued the Weevil, however, she doubles



"Gwen facing the Weevil is reminiscent of Rose meeting the Dalek..." – EMMA

back and follows them, but when they get to their destination, just in front of the Wales Millennium Centre, they mysteriously vanish. At a loss, Gwen returns later in a bid to track down Captain Jack.

"Oh dear," tuts Emma. "She's a little manipulative, easily lying to her boyfriend about various things. Doesn't seem like it's the first time."

What could she be suggesting?

"Why doesn't Gwen do the sensible thing and tell him," moans Chris, "instead of snooping around like every other sod who's made the same mistake before?"

But plucky Gwen knows no fear. She tracks down Torchwood HQ and walks straight in. She's greeted by Ianto Jones (Gareth David-Lloyd) who seems to be a sort of Jeeves-like figure whose speciality seems to be flirting with Captain Jack.

Emma likes Torchwood's lair, which the team decide they will call the Torchwoodcave. "I love a good ramshackle, slightly dank, techno-filled base," says Emma.

Among the cluttered workstations and futuristic gadgetry, Chris has spotted something: "Hand in a jar!" he says turning green. "Ew..."

"And that would be the Doctor's hand, I'm guessing," says Will. There's a brief discussion about the Doctor's hand, which he lost in a swordfight with the Sycorax in *The Christmas Invasion*, whereupon it fell to Earth from a spaceship looming in the sky. It seems a safe bet that it's important in some way. Lucky for Jack, then, that it's not rotting away in some undiscovered patch in South East London.

"I love that they were all winding Gwen up," says Will as it becomes clear that Team Torchwood were expecting their visitor. "An edge of silliness makes them all immediately more likeable."

"It's very British," agrees Michael, "unlike some sort of super-cool American gang."

Since she's there, Jack decides to introduce Gwen to the monstrous creature they caught at the hospital, which they have locked up downstairs.

Emma is now starting to see some common ground between *Torchwood* and its parent show: "Gwen facing the Weevil is reminiscent of Rose meeting the Dalek for the first time. There's a real battle between fear and curiosity in her eyes."

Stop giving me Weevils.

Will loves the make-up. "The Weevil's prosthetic is very effective but... um, is it wearing leather pyjamas?"

Michael laughs."Yes! I wonder where they get those snazzy jumpsuits."

"George at Asda," says Will, idly picking some fluff off his teflon-coated fleece.

The Weevil isn't the only monster on the base though. Flapping it's way around the rafters is a pterodactyl!

"Cool," says Will – who knows his dinosaurs.

Michael isn't so sure. "Hmmm. That seems a bit wacky, just for the sake of it!"

"Bet it makes a mess," says Emma, practical as ever.

"It's a very cool base," marvels Chris. "Fun team, creepy Weevil and funky pterodactyl. This feels like a cross between *CSI* and *Buffy the Vampire Slayer*. So far, I'm liking."

Michael concurs. "All those dramatic aerial shots of Cardiff remind me a bit of *Buffy*'s spin-off series, *Angel*. That was a bit more adult, too."

"Cardiff," says Emma, "the glitzy LA of the UK."

With the guided tour of the Torchwoodcave over, Jack bids everyone goodnight before taking Gwen out for a drink. But not before he shows her his 'invisible lift' which takes them up, out of the underground base, and emerges out of the pavement in front of the Millennium Centre. Apparently, no-one notices them coming and going because of some residual 'cloaking effect' left behind by the TARDIS.

"A nice call back to *Boom Town*," says Chris. "It's even more fun if you've been paying attention to the last couple of years."

"Pah!" scoffs Michael. "The TARDIS was six foot from that spot in *Boom Town*." Picky. "But you're right. The next bit, where Gwen asks about aliens reminds me a lot of Rose and the Doctor's scene where she asks him if he's an alien. Even down to the way Jack just says 'Yes'. That's nicely done."

Will sympathises with Gwen. It's a lot to take in. "Jack! She needs some real world analogies! Tell her how she's 'discovered television, hasn't she?'" He waves his shot glass about for a refill.

"You're as bad as Gwen," says Chris. "She's certainly knocking it back."

"She's a good Welsh girl," says Emma knowingly.

As the drinks flow, both on and off screen, Jack is explaining how all the dangerous alien technology that they've accumulated is safely locked away.

"I love the way it flits between Jack's explanation of the rules," says Emma, "and his subordinates breaking them as he talks."

Suzie has taken the resurrection gauntlet home with her and is busy practising her art, bringing flies back to life. Tosh has borrowed a kind of space age Kindle and is busy using it to speedily scan a book ("I hope that's *Doctor Who in An Exciting Adventure With the Daleks*," says Will). Most controversial of all, however, is Owen, who has purloined a special spray which makes people want to have sex with him.

Emma tuts. "So, what – Owen's a rapist? I don't see how that spray's any different from rohypnol, regardless of his victims' apparent consent."

Michael frowns. "Is he forcing the couple to fancy him, or just unleashing what they really feel?"

"The first one, I think," says Will. "Perhaps we're meant to think Owen is a very bad man."

Whatever the intention here, the Team wonder if it's the sort of thing the BBC would allow on television in 2012, especially given recent news stories. "Ah, 2006 – it was another era, wasn't it?" smiles Will.

Michael is planning another spin-off already. "*Torchwood Ireland*!" he announces waving his arms grandly, and spilling green gloop over Will's, thankfully non-stick, top. "Torchwood has bases ►

"What a twist! And Suzie seemed so nice. She genuinely didn't hurt a fly!" – MICHAEL

in England, Scotland and Wales. Given that Queen Victoria founded it, there could be one in Ireland."

"Only if it's headed up by Father Jack Harkness" says Will. "'*Drink! Girls! Space!*'"

Getting back to the plot, it turns out this *tête à tête*, as well as filling us in on some background detail, was a ruse so Captain Jack could spike Gwen's drink with something called Retcon. She'll wake in the morning with no memory of Torchwood, pterodactyls or the dashing Captain Jack... despite trying to leave herself a few *aides memoire*.

Emma isn't convinced that Jack really wants Gwen out of his life. "His line to Gwen earlier about never being tired of following him is at odds with his plan to make her forget. Perhaps this is the closest thing to an initiation Torchwood has."

Will takes a sip of his drink. "Unless Episode 2 includes a sequence involving a keg of beer, a rubber hose and that dismembered alien hand."

Has he been watching ahead?

Chris returns his attention to his 'adorable copper': "Looks like she left herself enough little clues to figure it all out again, even if not entirely."

With all due credit to Y Heddlu De Cymru, Gwen has soon got to the bottom of the murder spree in Cardiff. Suzie has been bumping people off, so she can practise bringing them back to life. One day she hopes to be able to bring the dead back to life permanently.

"Oh! Twist!" cries Michael. "Suzie – the killer! And she seemed so nice. She genuinely didn't hurt a fly. She brought it back to life."

"It's a nice insight into Torchwood and what it does to people," says Chris.

"I wasn't expecting a whodunnit," says Will. "A great surprise. I guess we probably saw her dagger earlier, didn't we?"

"Suzie's slightly rubbish fumbling is wonderfully real," says Emma. "Her dialogue about the addictiveness of her job echoes Rose's addiction to travelling with the Doctor."

"And her justification is that she's killing for a 'good' purpose," says Chris. "It's sick and twisted and just a little bit excellent."

But now Gwen has seen too much!

"Eve Myles is wonderful," says Emma, clearly impressed. "Her reaction to facing death is just so real. She's a stunning actress."

Suzie: don't get on the wrong side of her.

Suzie has chosen the spot for this showdown unwisely, however. It's Jack to the rescue, as he emerges stealthily from the invisible lift. Clever old Suzie sees him coming though, and puts a bullet through his head.

"Bloody hell," breathes Chris.

Unless Tosh is about to appear and whack Suzie over the head with her Kindle, it looks like the game is up. But then Captain Jack gets back up, the wound in his forehead heals over, and he regains control. Cornered, Suzie commits suicide.

"Woah," Says Michael. "Strong stuff."

"So Captain Jack can't die?" wonders Emma.

"Looks like Rose saving Jack's life has screwed him up in the coolest of ways," says Chris. "He's like Wolverine, only less hairy."

Michael, who's trying his best to avoid *The X Factor* this year, nonetheless can't resist a cheeky Louis Walsh impression: "You remind me of a less hairy Wolverine!"

With everything done and dusted, there's time for Jack to give Gwen a quick debriefing (No! Not like that!) on the roof of the Millennium Centre.

"Torchwood desperately need a Health and Safety officer," says Will. "Perhaps that's the job Gwen is being offered."

"Yes. Why *does* Jack keep standing on the roof like some kind of Welsh Batman?" asks Michael.

"I guess he *is* a man with a death wish," points out Emma.

"I suppose if you're immortal, falling off doesn't matter," reasons Chris. "Although... Gwen's *not* immortal."

Will, who's sitting back with a very contented glow, is having none of this nitpicking. "That's a very cool ending."

Chris has certainly been won over by this new series. "Swearing, a terrifying beastie, gushing blood! It's like *Doctor Who*... After Dark! It's a real treat for the grown-up Whovians in the household."

A screeching klaxon tears through **DWM** Control in response to Chris using the forbidden 'W' word, and it's time for the Team to take their leave.

Emma has the last word, as they make their way up the long, winding staircase to the outside world. "Watching this really makes you wonder what's happened to Jack since we last saw him in *Doctor Who*." It's fair to say this episode has sparked some curiosity about where the series might go next. "The potential for this series is phenomenal," she says... DWM

A WHOLE NEW WORLD

Since they enjoyed *Everything Changes* so much, **DWM** decided to set the Time Team some homework: watch the rest of *Torchwood*'s first series, see what it makes of its *Doctor Who* heritage and report back.

The first major *Doctor Who* tie-in comes in Episode 4, *Cyberwoman*. Ianto's been keeping his secret girlfriend, who's been partially converted into a Cyberman, in a cupboard. Mayhem ensues.

"Extraordinary," says Will. "But not in a good way. It's saying something that the bit where she gets eaten by the pterodactyl, isn't the most ludicrous part of the whole story. I mean, why does she have Cyber-high heels?!"

Chris predictably finds some appeal to the sexed-up Cyber conversion, but agrees that the story seems weirdly implausible given the realism of Episode 1. "The whole thing defies logic," he says, rather grandly.

Emma says that there are just no words to describe how awful she finds it, while Michael reels off flaws too numerous to mention. Did no-one think it was... well, fun? Clearly not.

The ninth episode, *Random Shoes*, also has a tangential connection to *Doctor Who*, as it attempts a similar trick to *Love & Monsters* – observing the Torchwood team from the perspective of a 'fan'.

"It's actually quite sweet," says Emma. "but it doesn't feel as fresh as *Love & Monsters*. It's a bit weird doing an episode like that when we've only just met everyone."

Episode 11, *Combat*, also has a tenuous link to *Doctor Who*, as it's written by Noel Clarke who played companion Mickey Smith. "The first rule of Weevil fight club is that you don't talk about Weevil fight club," says Will, inadvertently alluding to the story's working title.

"Yes, let's not," says Michael, who feels that apart from a few scattered highlights, such as the return of Indira Varma in Episode 8, *They Keep Killing Suzie*, the whole series has gone off the boil altogether.

The two-part finale, however, really does wear it's *Who*-ish credentials on its sleeve... we find out a bit more about *Empty Child*-era Captain Jack as Torchwood visits the 1940s, and the series ends with the kind of apocalyptic climax typical of Russell T Davies' recent *Doctor Who* seasons. Hidden between a load of 'Vote Saxon' posters ("A reference to Harriet Jones' successor?" wonders Emma), Michael even spots a bit of 'Bad Wolf' graffiti.

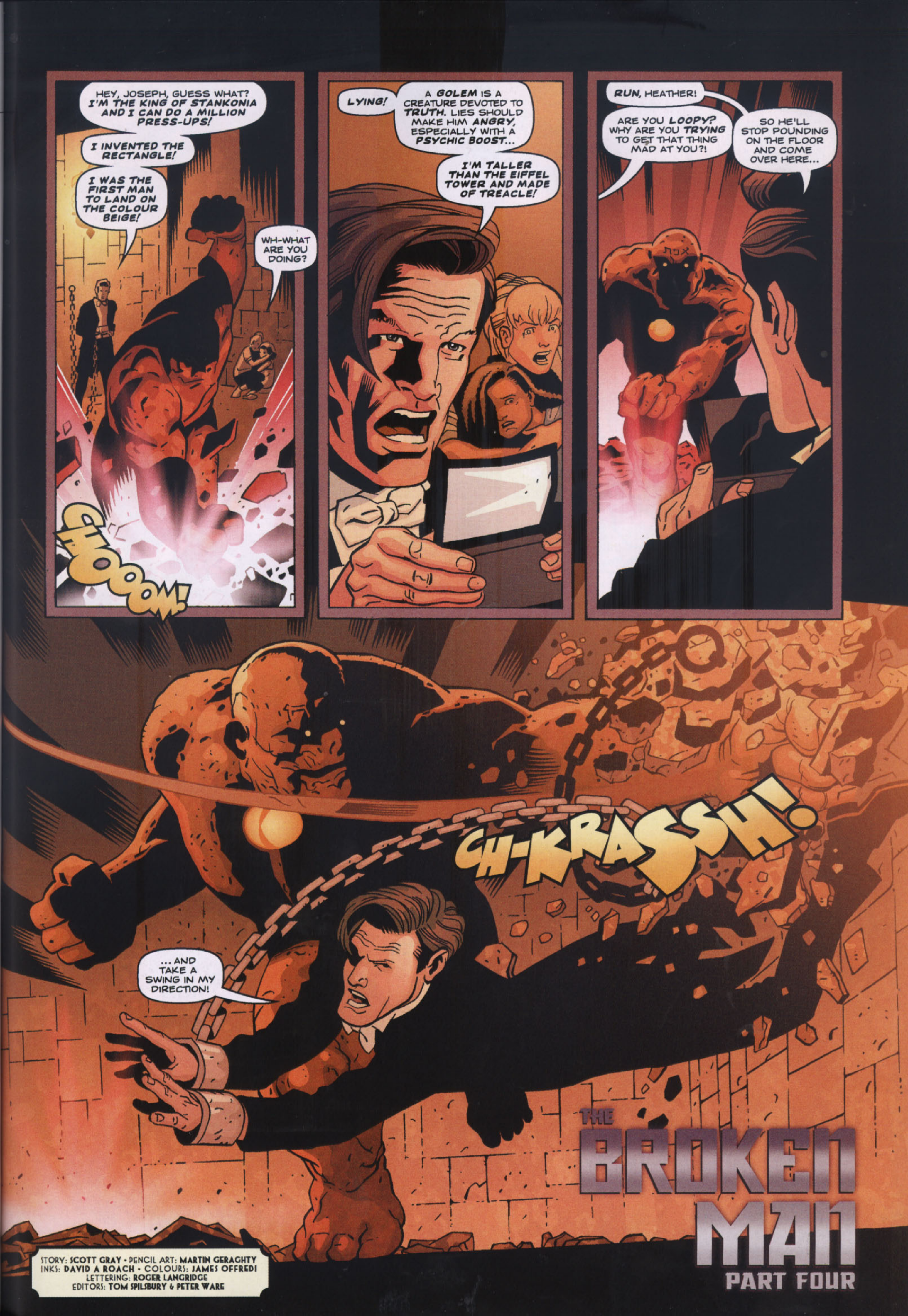
Billis: ambiguous.

"The time-travel stuff is something that feels very much like modern day *Doctor Who*," say Chris, getting a little bit ahead of himself. "I'm not sure I really get all that stuff about Tosh leaving messages written in her blood."

"Billis is great," says Michael of the finale's mysterious antagonist. "Could he be a Time Lord? I like how it's... ambiguous."

As the first year of *Torchwood* draws to a close, the Doctor's spare hand seems to 'wake-up' and a familiar sound suddenly fills the air. A TARDIS! Presumably, *the* TARDIS!

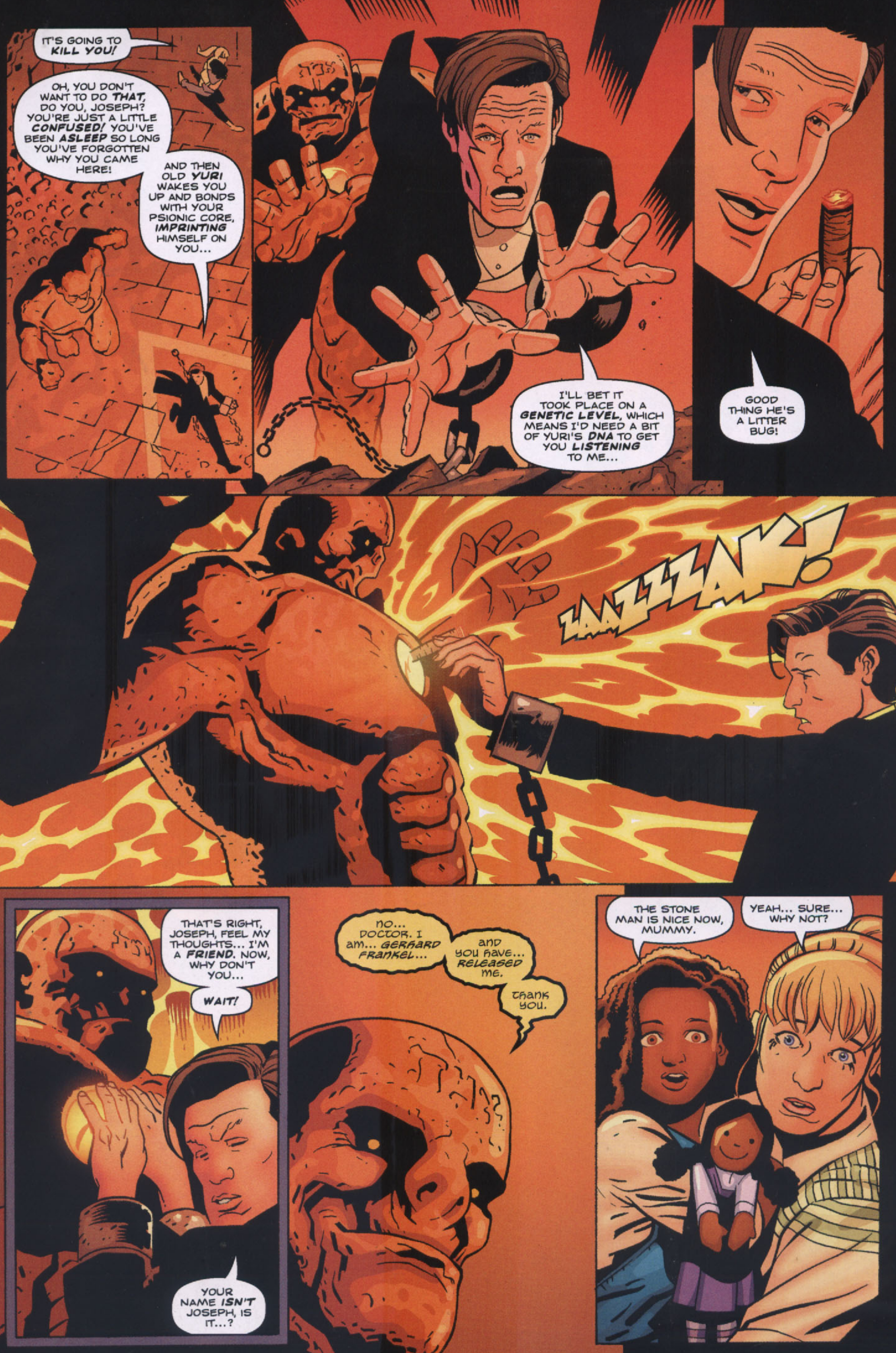
"I'm disappointed that this series didn't really expand on why Captain Jack is so different from before," says Emma. "But it looks like this may finally be addressed in *Doctor Who* itself..."

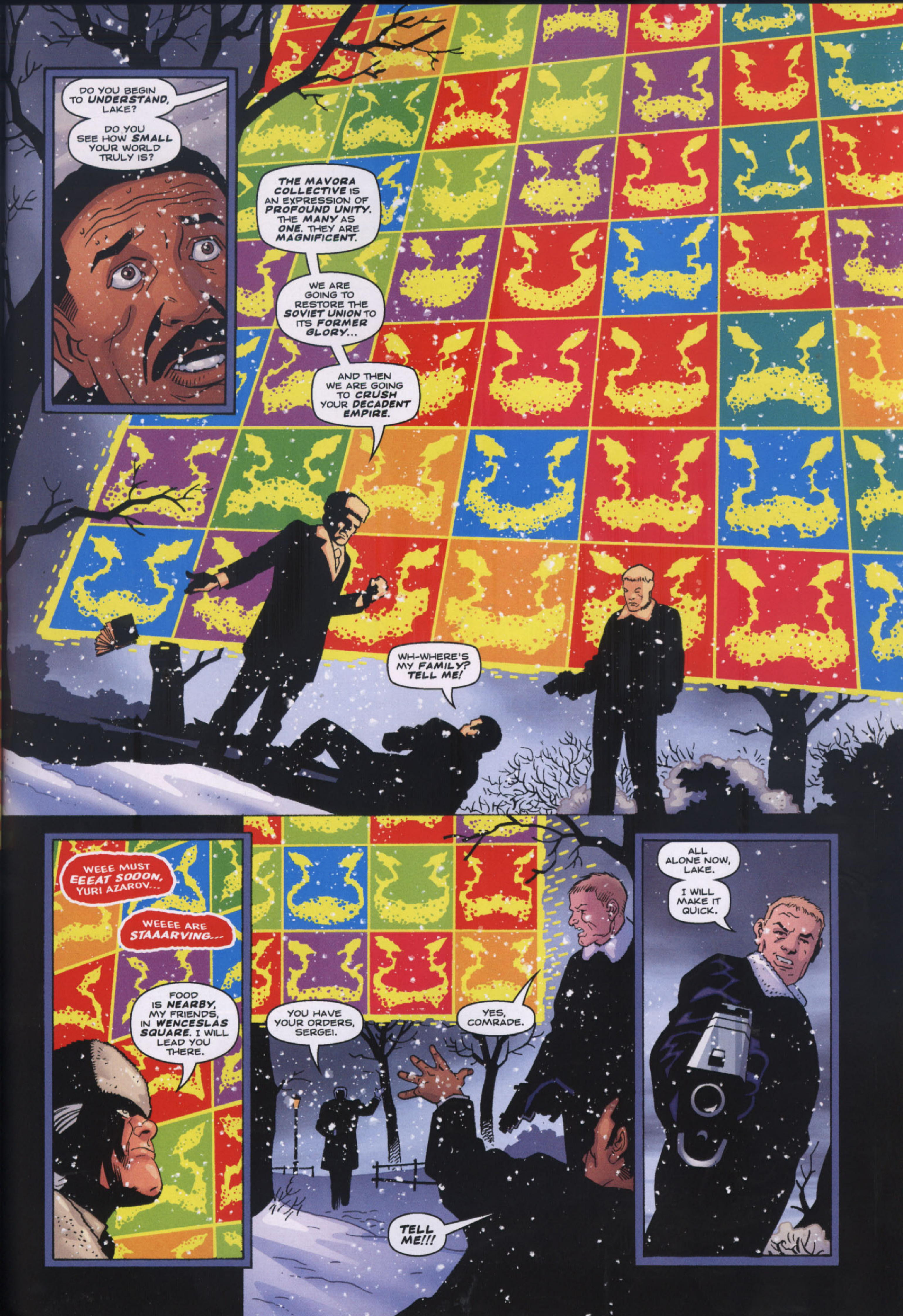

HEY, JOSEPH, GUESS WHAT? I'M THE KING OF STANKONIA AND I CAN DO A MILLION PRESS-UPS!
I INVENTED THE RECTANGLE!
I WAS THE FIRST MAN TO LAND ON THE COLOUR BEIGE!
WH-WHAT ARE YOU DOING?
CHOOOOM!
LYING!
A GOLEM IS A CREATURE DEVOTED TO TRUTH. LIES SHOULD MAKE HIM ANGRY, ESPECIALLY WITH A PSYCHIC BOOST...
I'M TALLER THAN THE EIFFEL TOWER AND MADE OF TREACLE!
RUN, HEATHER!
ARE YOU LOOPY? WHY ARE YOU TRYING TO GET THAT THING MAD AT YOU?!
SO HE'LL STOP POUNDING ON THE FLOOR AND COME OVER HERE...
CH-KRASSH!
...AND TAKE A SWING IN MY DIRECTION!

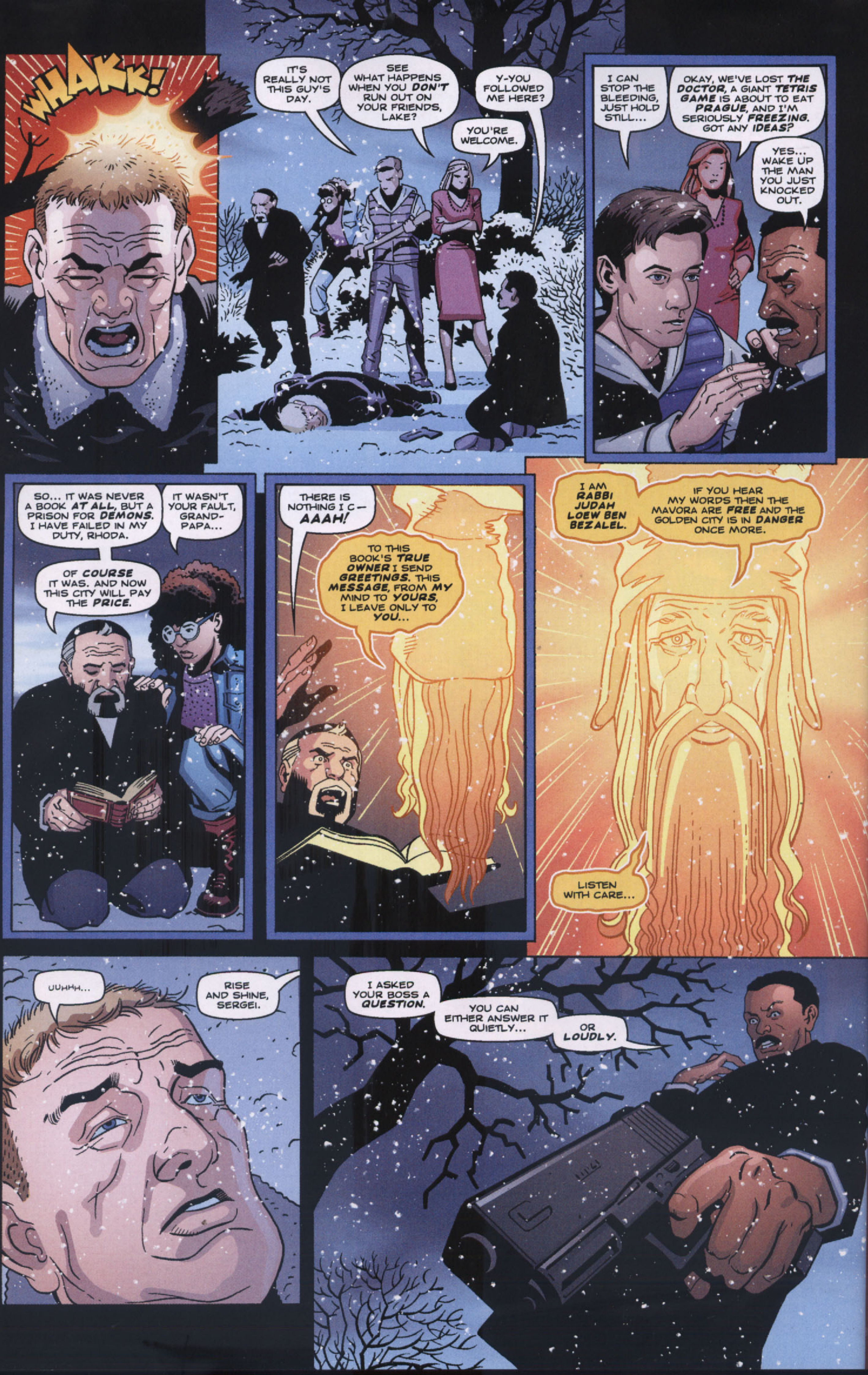
THE BROKEN MAN

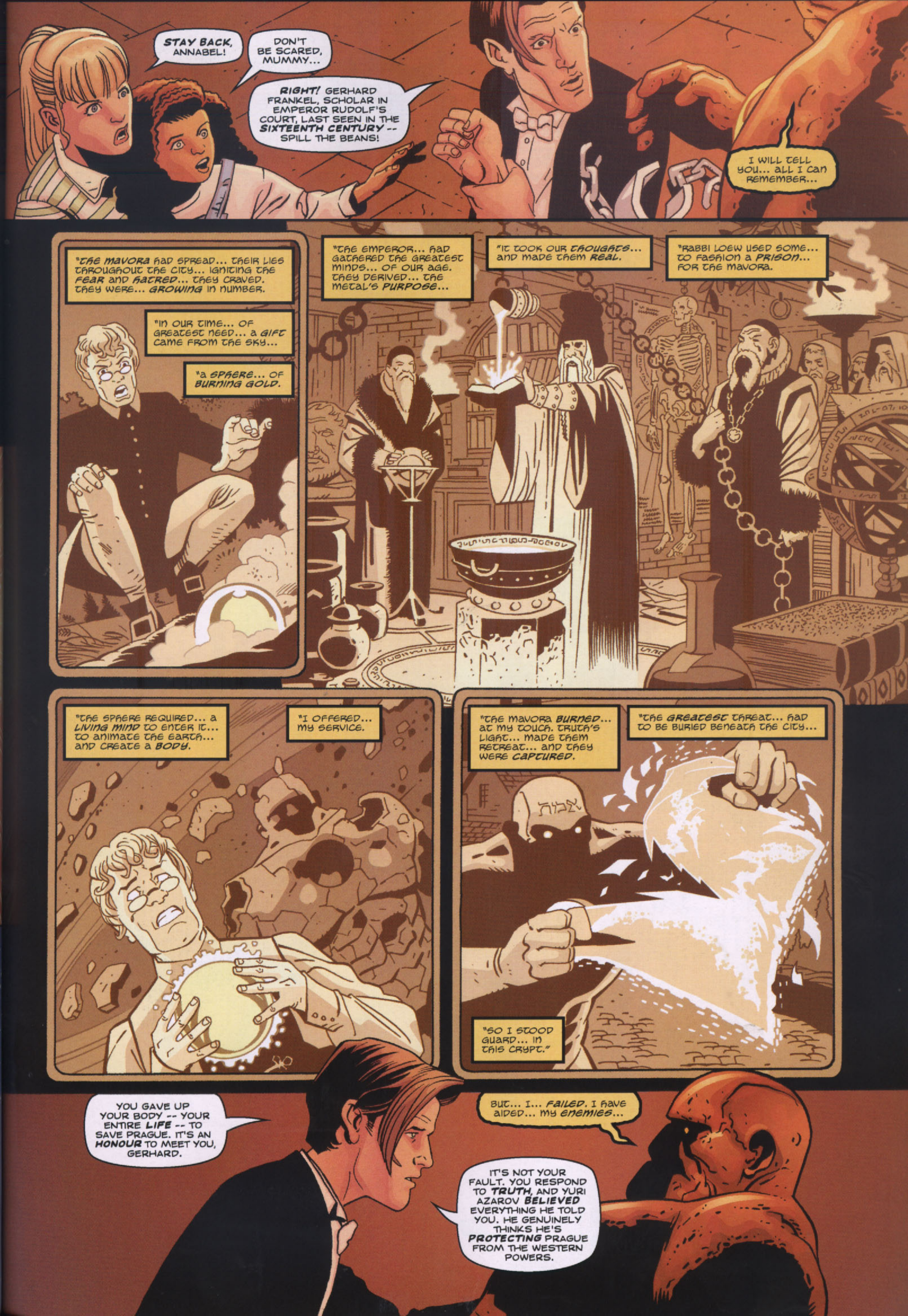
PART FOUR

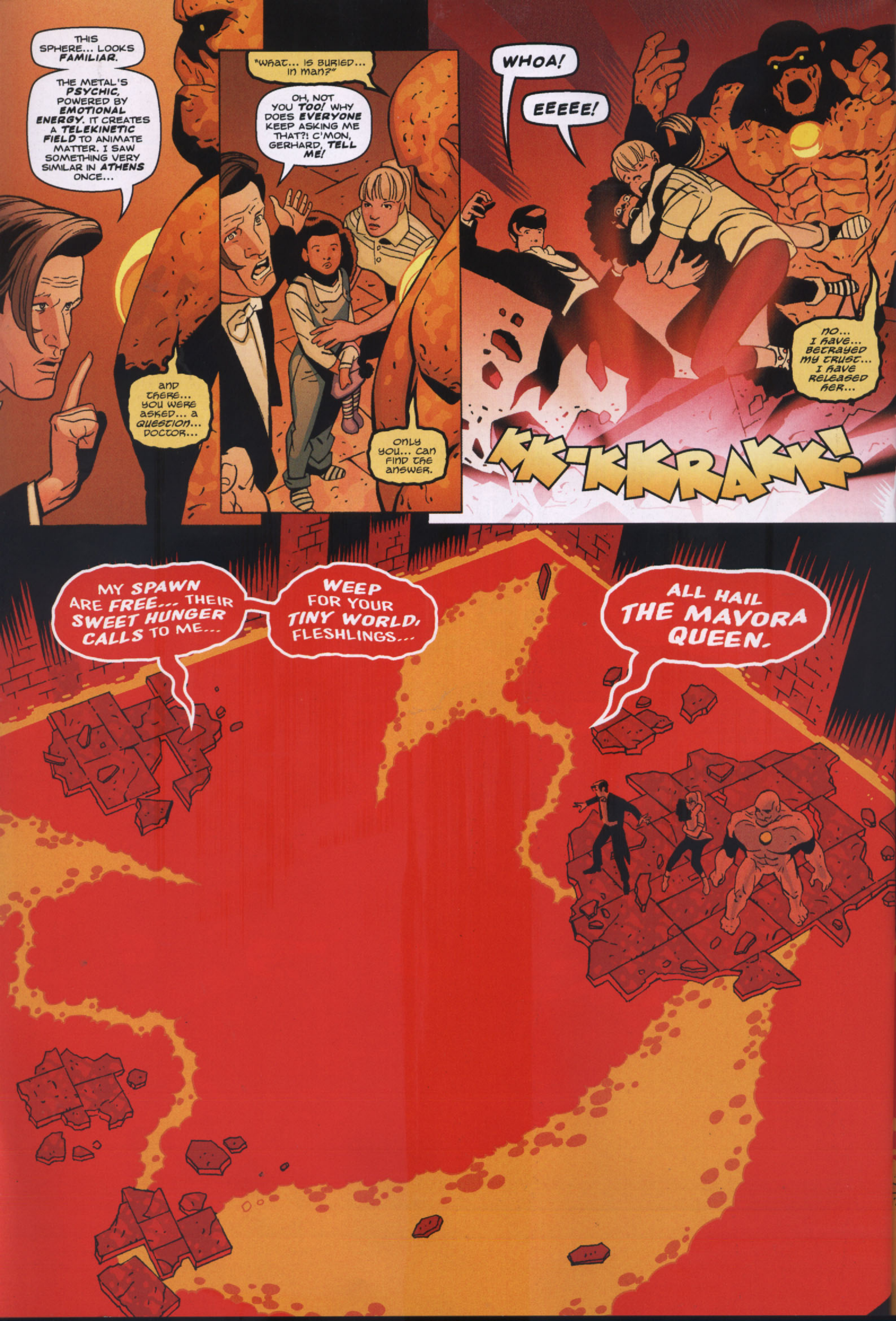
STORY: **SCOTT GRAY** • PENCIL ART: **MARTIN GERAGHTY**
INKS: **DAVID A ROACH** • COLOURS: **JAMES OFFREDI**
LETTERING: **ROGER LANGRIDGE**
EDITORS: **TOM SPILSBURY & PETER WARE**

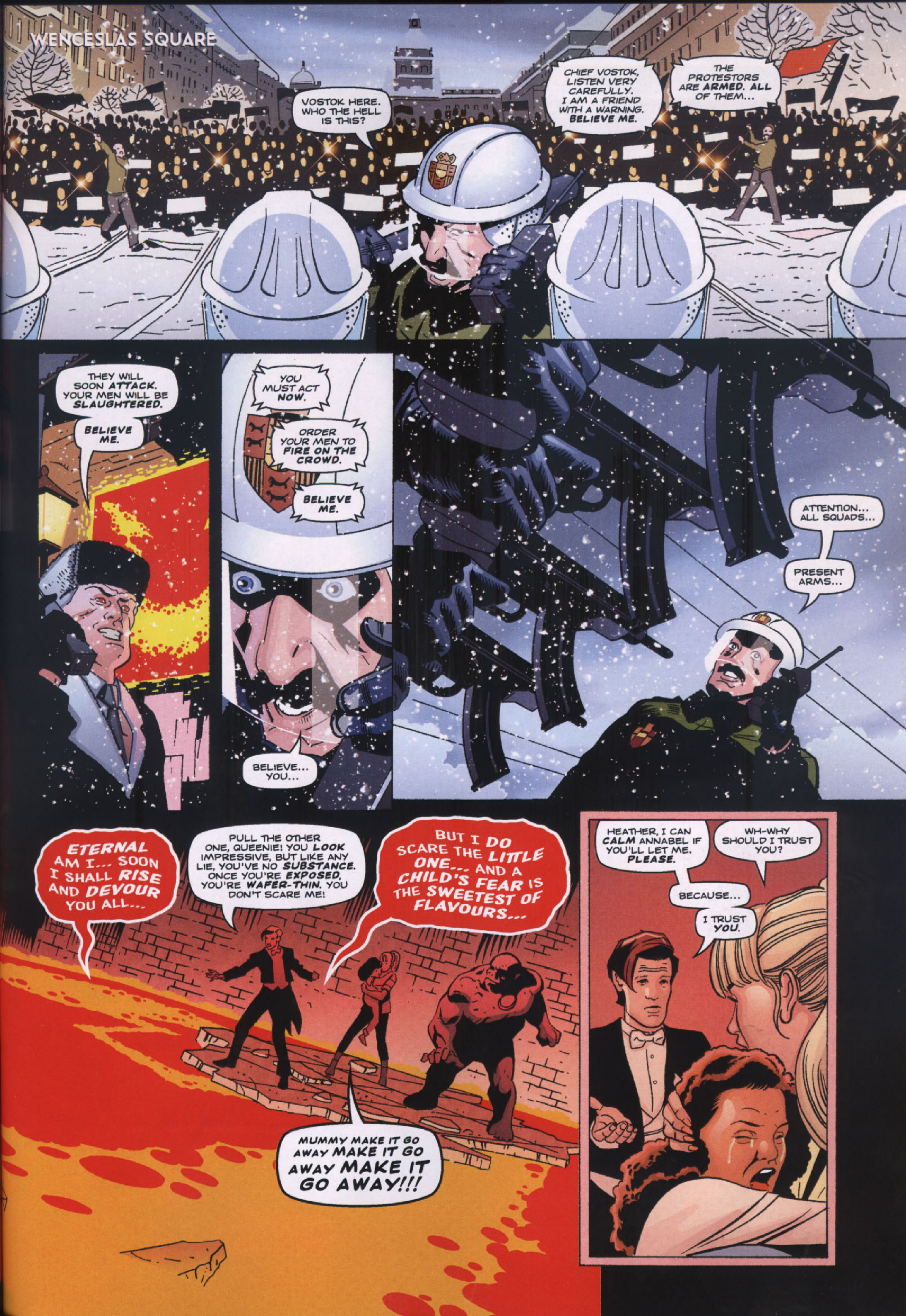

IT'S GOING TO **KILL YOU!**
OH, YOU DON'T WANT TO DO **THAT,** DO YOU, JOSEPH? YOU'RE JUST A LITTLE **CONFUSED!** YOU'VE BEEN **ASLEEP** SO LONG YOU'VE FORGOTTEN WHY YOU CAME HERE!
AND THEN OLD **YURI** WAKES YOU UP AND BONDS WITH YOUR PSIONIC CORE, **IMPRINTING** HIMSELF ON YOU...
I'LL BET IT TOOK PLACE ON A **GENETIC LEVEL,** WHICH MEANS I'D NEED A BIT OF YURI'S **DNA** TO GET YOU **LISTENING** TO ME...
GOOD THING HE'S A LITTER BUG!
ZAAZZZAK!
THAT'S RIGHT, JOSEPH, FEEL MY THOUGHTS... I'M A **FRIEND.** NOW, WHY DON'T YOU...
WAIT!
YOUR NAME **ISN'T** JOSEPH, IS IT...?
no... DOCTOR. I am... **GERHARD FRANKEL...**
and you have... **released** me.
thank you.
THE STONE MAN IS NICE NOW, MUMMY.
YEAH... SURE... WHY NOT?

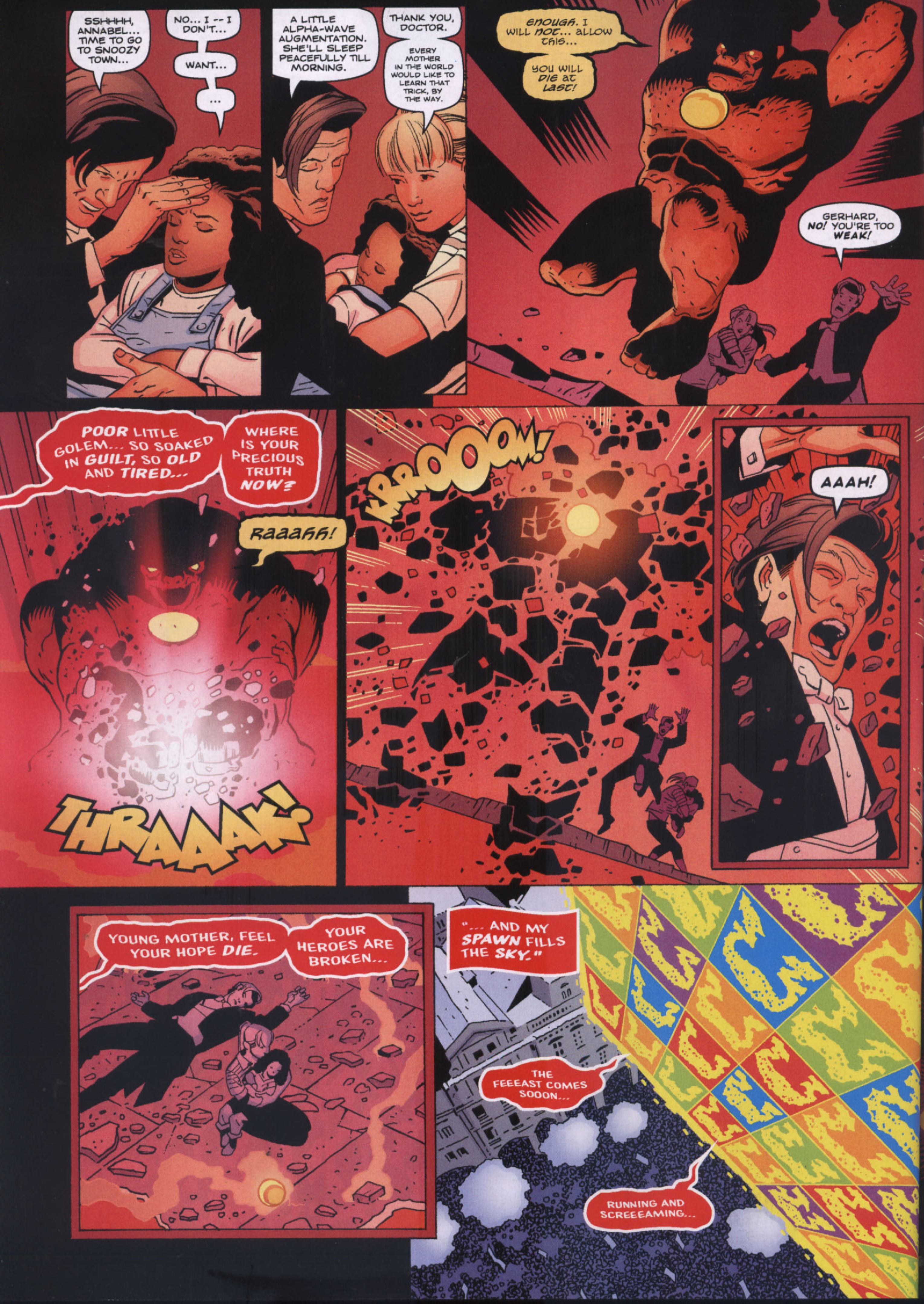

DO YOU BEGIN TO UNDERSTAND, LAKE?
DO YOU SEE HOW SMALL YOUR WORLD TRULY IS?
THE MAVORA COLLECTIVE IS AN EXPRESSION OF PROFOUND UNITY. THE MANY AS ONE. THEY ARE MAGNIFICENT.
WE ARE GOING TO RESTORE THE SOVIET UNION TO ITS FORMER GLORY...
AND THEN WE ARE GOING TO CRUSH YOUR DECADENT EMPIRE.
WH-WHERE'S MY FAMILY? TELL ME!
WEEE MUST EEEAT SOOON, YURI AZAROV...
WEEEE ARE STAAARVING...
FOOD IS NEARBY, MY FRIENDS, IN WENCESLAS SQUARE. I WILL LEAD YOU THERE.
YOU HAVE YOUR ORDERS, SERGEI.
YES, COMRADE.
TELL ME!!!
ALL ALONE NOW, LAKE.
I WILL MAKE IT QUICK.

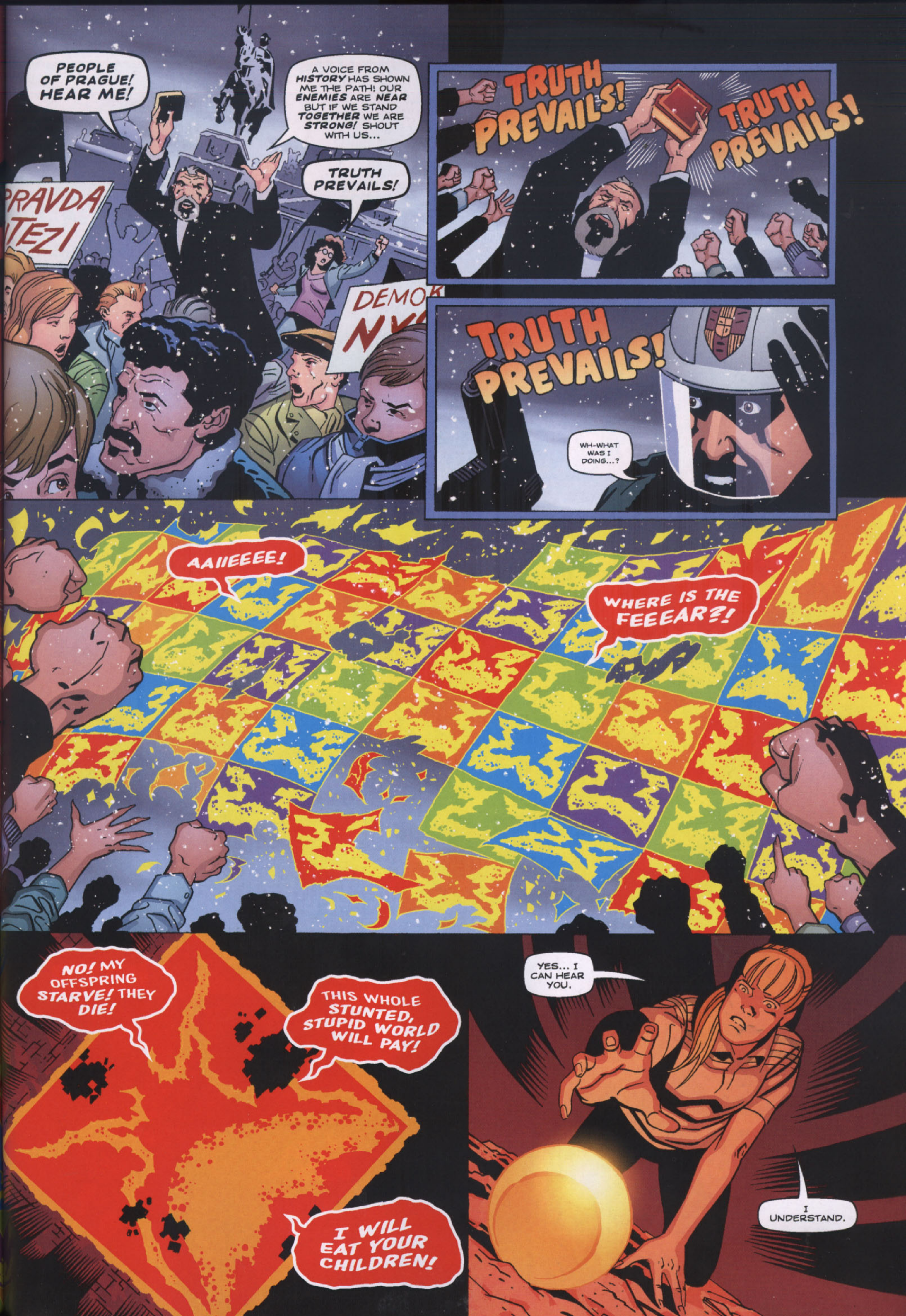

WHAKK!
IT'S REALLY NOT THIS GUY'S DAY.
SEE WHAT HAPPENS WHEN YOU DON'T RUN OUT ON YOUR FRIENDS, LAKE?
Y-YOU FOLLOWED ME HERE?
YOU'RE WELCOME.
I CAN STOP THE BLEEDING, JUST HOLD STILL...
OKAY, WE'VE LOST THE DOCTOR, A GIANT TETRIS GAME IS ABOUT TO EAT PRAGUE, AND I'M SERIOUSLY FREEZING. GOT ANY IDEAS?
YES... WAKE UP THE MAN YOU JUST KNOCKED OUT.
SO... IT WAS NEVER A BOOK AT ALL, BUT A PRISON FOR DEMONS. I HAVE FAILED IN MY DUTY, RHODA.
IT WASN'T YOUR FAULT, GRANDPAPA...
OF COURSE IT WAS. AND NOW THIS CITY WILL PAY THE PRICE.
THERE IS NOTHING I C— AAAH!
TO THIS BOOK'S TRUE OWNER I SEND GREETINGS. THIS MESSAGE, FROM MY MIND TO YOURS, I LEAVE ONLY TO YOU...
I AM RABBI JUDAH LOEW BEN BEZALEL.
IF YOU HEAR MY WORDS THEN THE MAVORA ARE FREE AND THE GOLDEN CITY IS IN DANGER ONCE MORE.
LISTEN WITH CARE...
UUHHH...
RISE AND SHINE, SERGEI.
I ASKED YOUR BOSS A QUESTION.
YOU CAN EITHER ANSWER IT QUIETLY...
OR LOUDLY.

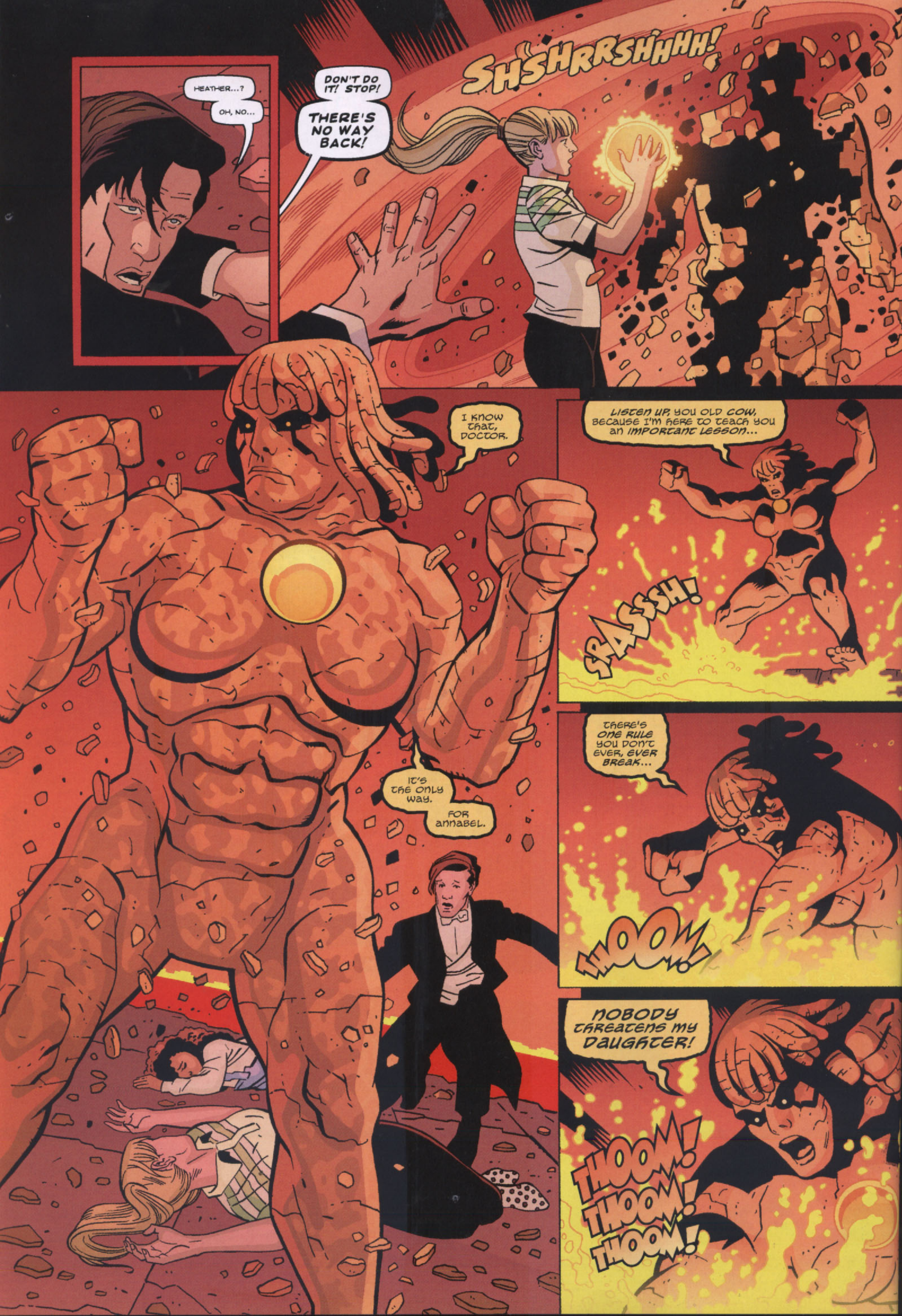

STAY BACK, ANNABEL!
DON'T BE SCARED, MUMMY...
RIGHT! GERHARD FRANKEL, SCHOLAR IN EMPEROR RUDOLF'S COURT, LAST SEEN IN THE SIXTEENTH CENTURY -- SPILL THE BEANS!
I WILL TELL YOU... ALL I CAN REMEMBER...
"THE MAVORA HAD SPREAD... THEIR LIES THROUGHOUT THE CITY... IGNITING THE FEAR AND HATRED... THEY CRAVED. THEY WERE... GROWING IN NUMBER.
"IN OUR TIME... OF GREATEST NEED... A GIFT CAME FROM THE SKY...
"A SPHERE... OF BURNING GOLD.
"THE EMPEROR... HAD GATHERED THE GREATEST MINDS... OF OUR AGE. THEY DERIVED... THE METAL'S PURPOSE...
"IT TOOK OUR THOUGHTS... AND MADE THEM REAL.
"RABBI LOEW USED SOME... TO FASHION A PRISON... FOR THE MAVORA.
"THE SPHERE REQUIRED... A LIVING MIND TO ENTER IT... TO ANIMATE THE EARTH... AND CREATE A BODY.
"I OFFERED... MY SERVICE.
"THE MAVORA BURNED... AT MY TOUCH. TRUTH'S LIGHT... MADE THEM RETREAT... AND THEY WERE CAPTURED.
"THE GREATEST THREAT... HAD TO BE BURIED BENEATH THE CITY...
"SO I STOOD GUARD... IN THIS CRYPT."
YOU GAVE UP YOUR BODY -- YOUR ENTIRE LIFE -- TO SAVE PRAGUE. IT'S AN HONOUR TO MEET YOU, GERHARD.
BUT... I... FAILED. I HAVE AIDED... MY ENEMIES...
IT'S NOT YOUR FAULT. YOU RESPOND TO TRUTH, AND YURI AZAROV BELIEVED EVERYTHING HE TOLD YOU. HE GENUINELY THINKS HE'S PROTECTING PRAGUE FROM THE WESTERN POWERS.

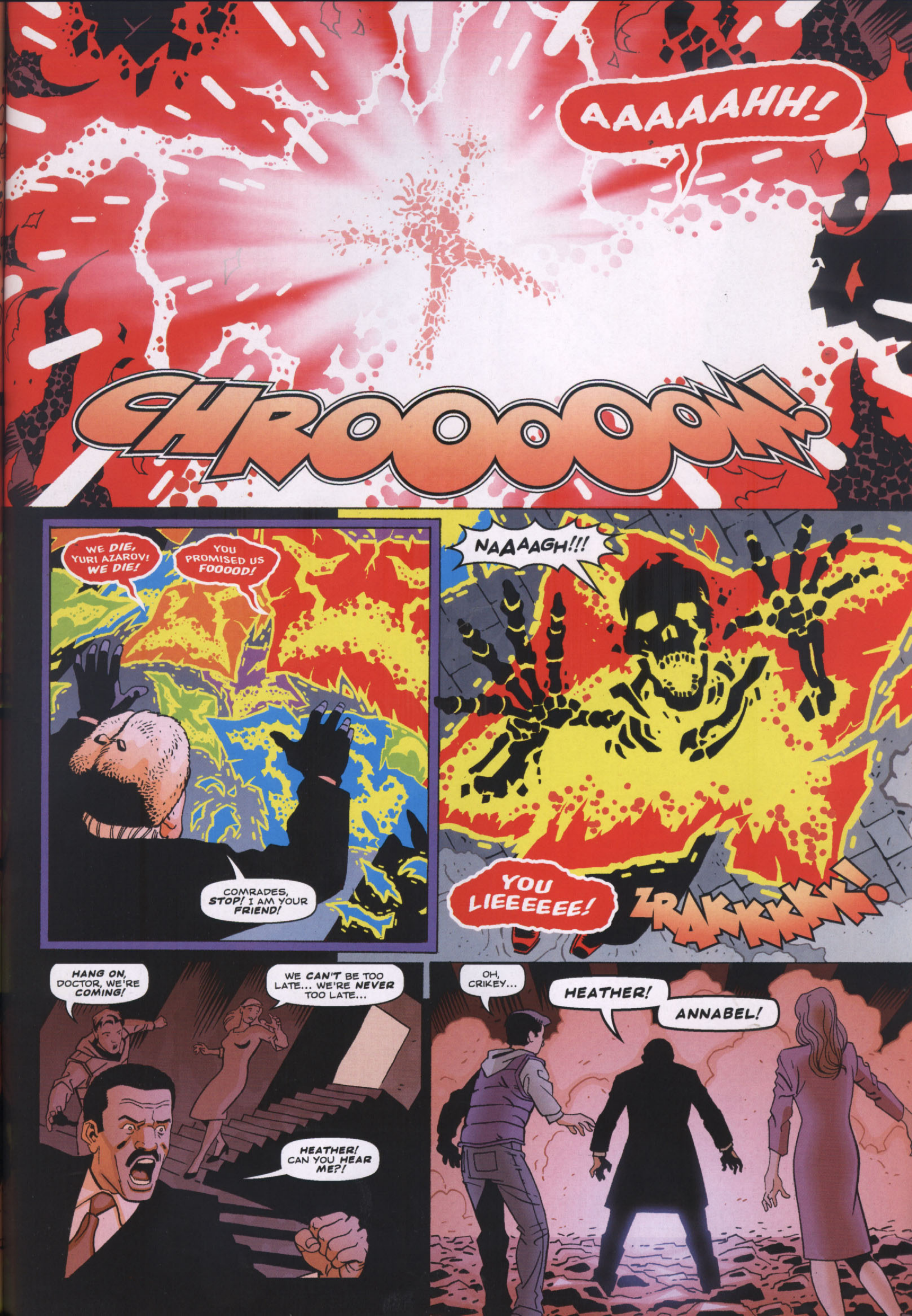

THIS SPHERE... LOOKS FAMILIAR.
THE METAL'S PSYCHIC, POWERED BY EMOTIONAL ENERGY. IT CREATES A TELEKINETIC FIELD TO ANIMATE MATTER. I SAW SOMETHING VERY SIMILAR IN ATHENS ONCE...
and there... you were asked... a question... doctor...
"what... is buried... in man?"
OH, NOT YOU TOO! WHY DOES EVERYONE KEEP ASKING ME THAT?! C'MON, GERHARD, TELL ME!
only you... can find the answer.
WHOA!
EEEEE!
no... I have... betrayed my trust... I have released her...
KK-KKRAKK!
MY SPAWN ARE FREE... THEIR SWEET HUNGER CALLS TO ME...
WEEP FOR YOUR TINY WORLD, FLESHLINGS...
ALL HAIL THE MAVORA QUEEN.

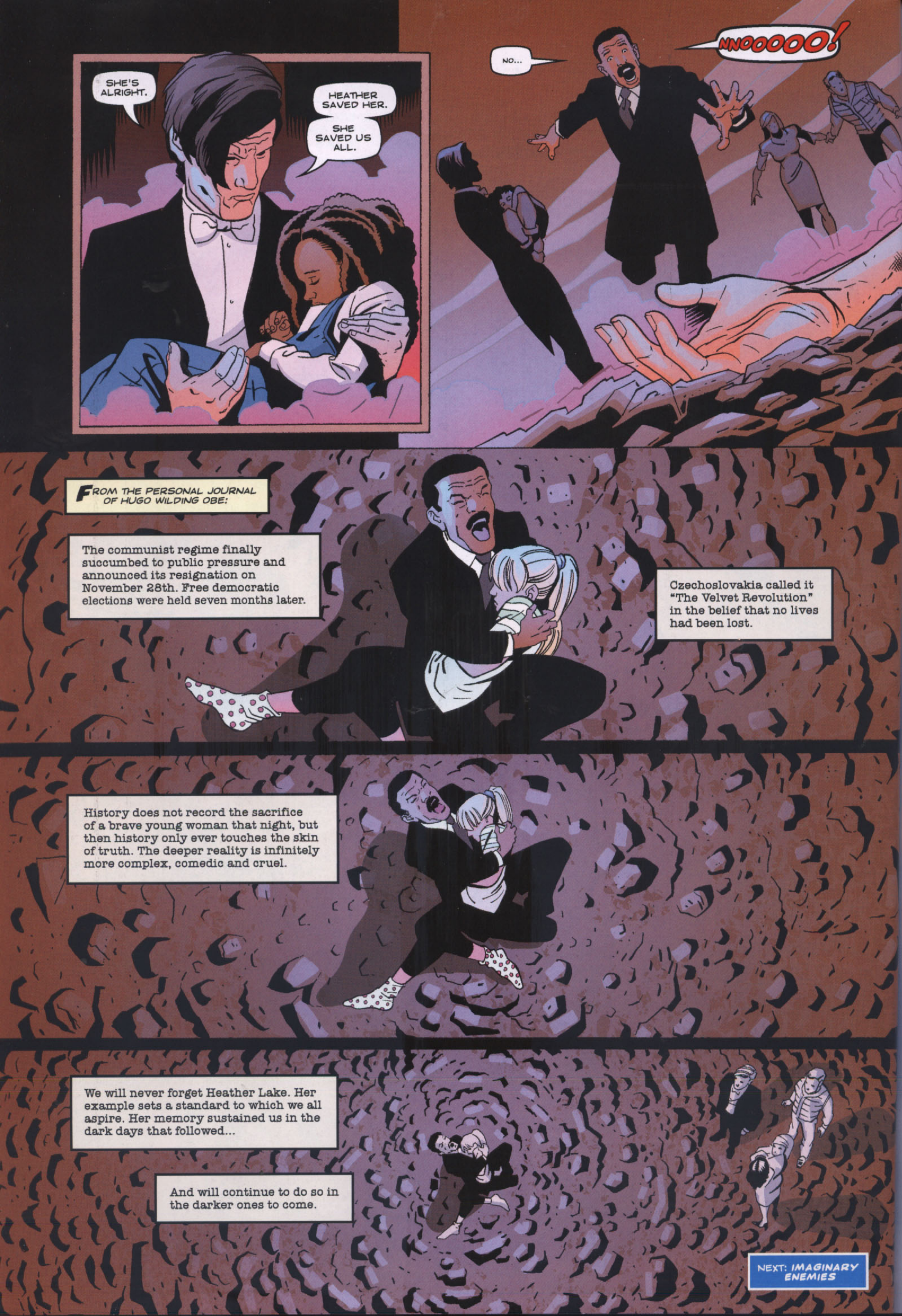

WENCESLAS SQUARE
VOSTOK HERE. WHO THE HELL IS THIS?
CHIEF VOSTOK, LISTEN VERY CAREFULLY. I AM A FRIEND WITH A WARNING. BELIEVE ME.
THE PROTESTORS ARE ARMED. ALL OF THEM...
THEY WILL SOON ATTACK. YOUR MEN WILL BE SLAUGHTERED.
BELIEVE ME.
YOU MUST ACT NOW.
ORDER YOUR MEN TO FIRE ON THE CROWD.
BELIEVE ME.
BELIEVE... YOU...
ATTENTION... ALL SQUADS...
PRESENT ARMS...
ETERNAL AM I... SOON I SHALL RISE AND DEVOUR YOU ALL...
PULL THE OTHER ONE, QUEENIE! YOU LOOK IMPRESSIVE, BUT LIKE ANY LIE, YOU'VE NO SUBSTANCE. ONCE YOU'RE EXPOSED, YOU'RE WAFER-THIN. YOU DON'T SCARE ME!
BUT I DO SCARE THE LITTLE ONE... AND A CHILD'S FEAR IS THE SWEETEST OF FLAVOURS...
MUMMY MAKE IT GO AWAY MAKE IT GO AWAY MAKE IT GO AWAY!!!
HEATHER, I CAN CALM ANNABEL IF YOU'LL LET ME. PLEASE.
WH-WHY SHOULD I TRUST YOU?
BECAUSE...
I TRUST YOU.


SSHHHH, ANNABEL... TIME TO GO TO SNOOZY TOWN...
NO... I -- I DON'T...
WANT...
...
A LITTLE ALPHA-WAVE AUGMENTATION. SHE'LL SLEEP PEACEFULLY TILL MORNING.
THANK YOU, DOCTOR.
EVERY MOTHER IN THE WORLD WOULD LIKE TO LEARN THAT TRICK, BY THE WAY.
ENOUGH. I WILL NOT... ALLOW THIS...
YOU WILL DIE AT LAST!
GERHARD, NO! YOU'RE TOO WEAK!
POOR LITTLE GOLEM... SO SOAKED IN GUILT, SO OLD AND TIRED...
WHERE IS YOUR PRECIOUS TRUTH NOW?
RAAAHH!
THRAAAK!
KRROOOOM!
AAAH!
YOUNG MOTHER, FEEL YOUR HOPE DIE.
YOUR HEROES ARE BROKEN...
"... AND MY SPAWN FILLS THE SKY."
THE FEEEAST COMES SOOON...
RUNNING AND SCREEEAMING...


PEOPLE OF PRAGUE! HEAR ME!
A VOICE FROM HISTORY HAS SHOWN ME THE PATH! OUR ENEMIES ARE NEAR BUT IF WE STAND TOGETHER WE ARE STRONG! SHOUT WITH US...
TRUTH PREVAILS!
PRAVDA
TEZI
DEMOK
NY
TRUTH PREVAILS!
TRUTH PREVAILS!
TRUTH PREVAILS!
WH-WHAT WAS I DOING...?
AAIIEEEE!
WHERE IS THE FEEEAR?!
NO! MY OFFSPRING STARVE! THEY DIE!
THIS WHOLE STUNTED, STUPID WORLD WILL PAY!
I WILL EAT YOUR CHILDREN!
YES... I CAN HEAR YOU.
I UNDERSTAND.


HEATHER...?
OH, NO...
DON'T DO IT! STOP!
THERE'S NO WAY BACK!
SHSHRRSHHHH!
I KNOW THAT, DOCTOR.
IT'S THE ONLY WAY.
FOR ANNABEL.
LISTEN UP, YOU OLD COW, BECAUSE I'M HERE TO TEACH YOU AN IMPORTANT LESSON...
SRASSSH!
THERE'S ONE RULE YOU DON'T EVER, EVER BREAK...
THOOM!
NOBODY THREATENS MY DAUGHTER!
THOOM! THOOM! THOOM!


AAAAAHH!
CHROOOOOM!
WE *DIE*, YURI AZAROV! *WE DIE!*
YOU PROMISED US *FOOOOD!*
COMRADES, *STOP!* I AM YOUR *FRIEND!*
NAAAAGH!!!
YOU LIEEEEEE!
ZRAKKKKK!
HANG ON, DOCTOR, WE'RE *COMING!*
WE *CAN'T* BE TOO LATE... WE'RE *NEVER* TOO LATE...
HEATHER! CAN YOU *HEAR* ME?!
OH, CRIKEY...
HEATHER!
ANNABEL!


SHE'S ALRIGHT.
HEATHER SAVED HER.
SHE SAVED US ALL.
NO...
NNOOOOO!
FROM THE PERSONAL JOURNAL OF HUGO WILDING OBE:
The communist regime finally succumbed to public pressure and announced its resignation on November 28th. Free democratic elections were held seven months later.
Czechoslovakia called it "The Velvet Revolution" in the belief that no lives had been lost.
History does not record the sacrifice of a brave young woman that night, but then history only ever touches the skin of truth. The deeper reality is infinitely more complex, comedic and cruel.
We will never forget Heather Lake. Her example sets a standard to which we all aspire. Her memory sustained us in the dark days that followed...
And will continue to do so in the darker ones to come.
NEXT: IMAGINARY ENEMIES

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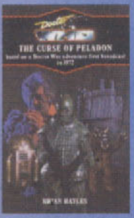
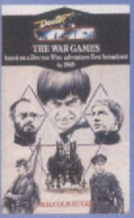
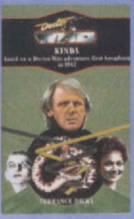

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A BATTLE OF WITS...

Johnny and Toby debate another important issue, burning at the very heart of *Doctor Who* fandom...

Is *Doctor Who* more exciting when the monsters come to Earth, or is it more thrilling when the adventure is in outer space?

EARTH STORY!

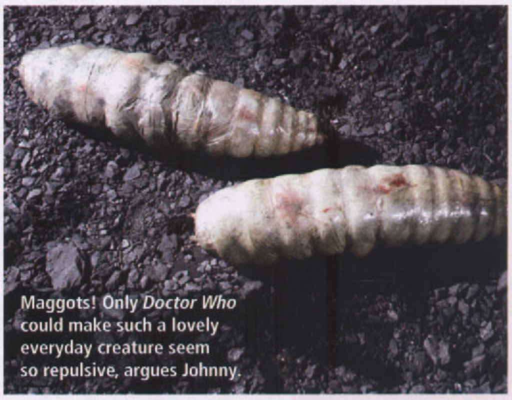
JOHNNY CANDON SAYS:

"Hello, my name is Richard Morris. I'm 17 years' old, and I live in Stoke Newington. A month ago, the plants in the graveyard across the road came to life and killed Old Dave Johns from number 46. They also took my sister. This is the story of how I met the Doctor, and how he helped me get Katy back. Of how we beat the Krynoid."

"GreetWAVE, Man of Skin! I am Dankullan! Motherchild to the gas children of Ka-Chooo! In the ghost time, a wanderer in a blue cabinet banished the Flame Lords to their mind prison, using only his wits, a Twix and the forgetting spell, after they threatened to release the Forever Nevers. This is our talesong!"

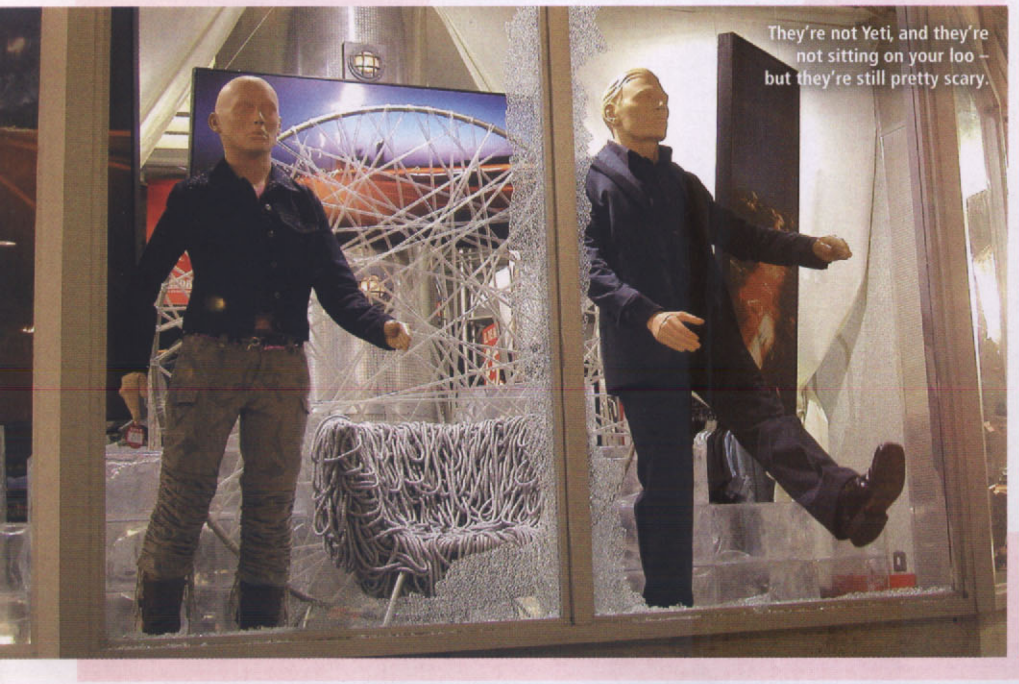
Now! Which of those would you rather watch? (And before we carry on, I know there'll be those of you bellowing "NEITHER! Bring back the pure historical!" and I love you for it and want to tickle your furry little belly, but we'll push on.) It was Jon Pertwee, describing how *Doctor Who* worked best, who famously said that there's nothing scarier than coming home to find a Yeti sitting on your loo in Tooting Bec. And I agree. Think of the smell for a start! For a television series with the ability to set a story anywhere in the universe and at any time, it has always been at its most entertaining when we are on home turf. One of *Doctor Who*'s most familiar and successful tropes is to take the everyday, the mundane and turn it into something chilling. We all *love* spiders and maggots, right? But making them MASSIVE suddenly robs them of their inherent loveliness and makes them almost repulsive. They are examples of *Doctor Who* monsters that although they were only seen once *40 years ago*, are still fondly remembered by the general public today. In the same way Bellal isn't.

It's telling that when the series came back in 2005, *all* of its first series was Earth-based. Sure there was Platform One in *The End of the World*, which neatly introduced new viewers to the concept that travels with the Doctor involves meeting a myriad of weird and wonderful creatures, but to be fair, that was just a space station looking *at* Earth. The first proper monsters we're introduced to are animated shop window dummies, and in the same episode Mickey is eaten by a bin. Everyday Earth objects become terrifying. It's scary and thrilling for younger viewers, and exciting and fun for their elders. In the same way the Mandrels aren't.



Maggots! Only *Doctor Who* could make such a lovely everyday creature seem so repulsive, argues Johnny.

> **'*Doctor Who* is at its best when it takes something mundane and turns it into something chilling!'**



They're not Yeti, and they're not sitting on your loo – but they're still pretty scary.

The 'Earth being invaded' stories have also been responsible for the creation of some of the series' best-loved characters. The heroic members of UNIT, the Brigadier and his recently introduced offspring Kate, Sergeant Benton, Captain Yates – almost as popular with the general public as the Doctor himself! In the same way that Kamelion wasn't.

As the Doctor says, he's "put a lot of work" into looking after us. We're his favourite planet, his home from home. The Time Lords exiled him here at the end of *The War Games* after recognising his fondness for the place. Production-wise, it's always been easier to tell stories set on Earth, and that was indeed the backstage reason for the Doctor's exile. As well as recognisable locations having a more immediate shorthand for viewers to get involved with a story, it's easier to tell a convincing tale if you don't have to build the entire world from scratch. That's not to say *never* go to alien worlds. By all means blow the budget every now and then to create somewhere staggeringly alien and odd. But be sure to make it *really* convincing, and be sure to tell a story there that just *couldn't* be told on Earth, a story that'll be winning awards for The Mill and its amazing effects, for costume design, for make-up and prosthetics for just how real this alien world seemed. And then, when you're done with all that? Take us back to Earth for a run of stories that just by dint of their location have us thrilled, scared and rooting for the survival of its inhabitants. You know? Like *The Keeper of Traken* didn't.

TIME & SPACE!

TOBY HADOKE SAYS:

Now, then, what's here on my list of things that *Doctor Who is*: Ah, yes, Number One: A TV Programme. Number Two: The Best TV Programme Ever. Oh and look, Number Three: An Adventure In Time And *Space*. Not An Adventure In Time And *Earth*. Space. You know, that place where most other TV series *aren't* set.

Obviously there have been some great *Doctor Who* stories, even eras, set on Earth: I love Season Seven as much as the next man (and the man next to me is cuddling a waxwork, drawing cave paintings on the wall, muttering something about it being his moral duty and drinking a cup of lava), but it works because it is so *unlike* the rest of *Doctor Who*. If familiarity brings contempt then anomalousness breeds attraction. If all of *Doctor Who* was like Season Seven, though, there wouldn't be much to distinguish the series from many other shows, and we wouldn't love it so. Even one of those in charge of it, Terrance Dicks, has said that all those Season Seven stories are great, but without the otherworldliness and the fantastical, they're actually not really *Doctor Who* at all – they're *Quatermass*. Now, I love *Quatermass* as much as the next man (and wouldn't you know, he's on the other side from lava-breath, digging for five-million-year-old skulls and planning to vegetate all over Westminster Abbey whilst being miscast in a couple of Hammer films). But *Quatermass* isn't *Doctor Who*.

The Robots of Death: the perfect example of a murder mystery story taking on a sci-fi twist...

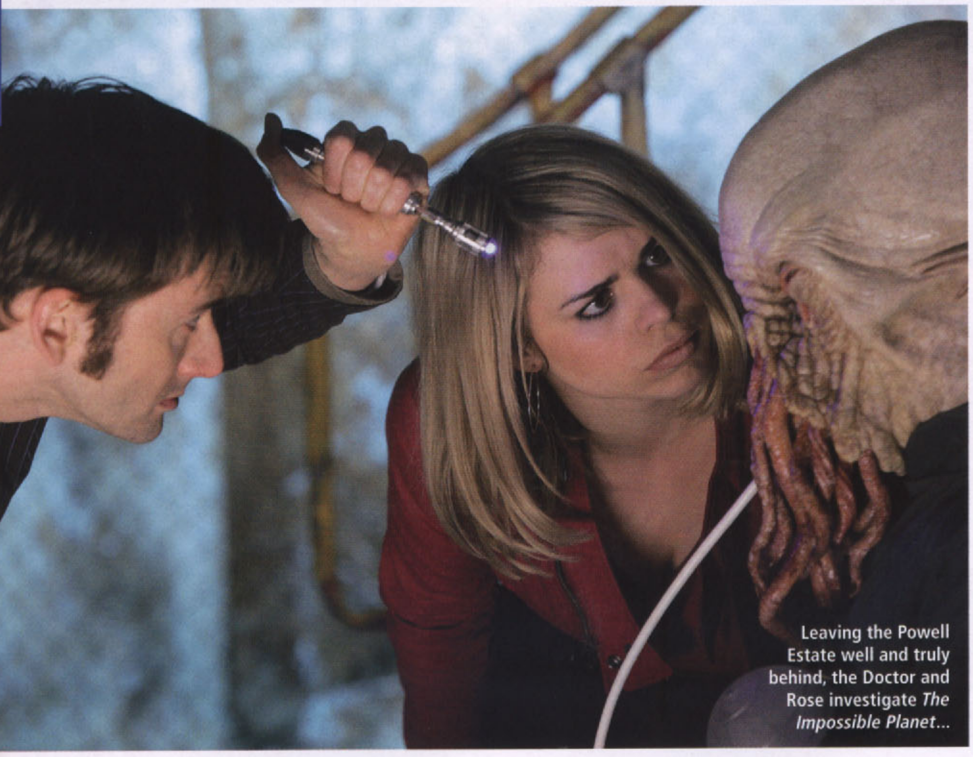
Sharaz Jek: Not of this Earth.

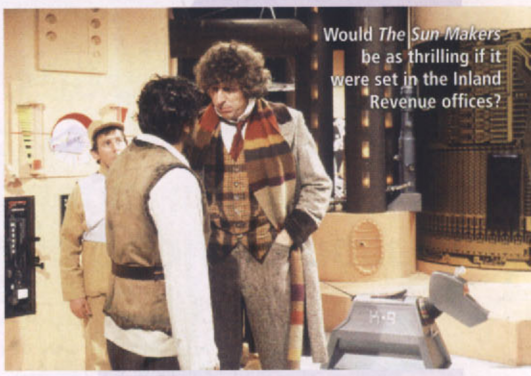
Doctor Who is a fantasy, one which should show kids of all ages places and things and ideas they won't see anywhere else on telly. It works best when it stretches itself – when it does something crazy and has to come up with inventing brilliant ways of doing it for tuppence. Setting a story off-world takes traditional plots and makes them more imaginative, more exciting, more stimulating and more... well, more *Doctor Who*. Look at *The Robots of Death*: plotwise it is an Agatha Christie murder mystery, but because it is sci-fied-up it gains art deco robots, eccentric robot detective D84, the concept of Robophobia, the founding families, the Sandminer... all sorts of winning ideas that lift a straightforward story and create one of the show's undisputed classics. Unlike say (chooses random not-very-good-*Doctor-Who*-thing-and-tries-to-pass-it-off-as-evidence-like-Johnny-did) *The Underwater Menace*.

When the series returned in the 2005 season it needed to go back to the Powell estate: a necessary piece of acclimatisation for an audience too mired in drama that was unambitiously twentieth-century-based.

But once everyone learnt to accept that 'sci-fi' didn't mean 'silly', that an alien protagonist didn't preclude humanity, and that special effects didn't replace emotions, we could pack our bags and head for the stars. When the Doctor reached *The Impossible Planet*, even the most reluctant converts to twenty-first-century *Who* rang to tell me that "this is more like it." It demonstrated that you didn't need to surround us with the familiar or contemporary to scare us, or make us empathise with the dead. You know, like (um, taps fingers, happens upon arbitrary naff thing) *Warriors of the Deep* didn't.

> **'Setting a story off-world makes it more imaginative, more stimulating, more exciting... more *Doctor Who*!'**


Leaving the Powell Estate well and truly behind, the Doctor and Rose investigate *The Impossible Planet*...


Would *The Sun Makers* be as thrilling if it were set in the Inland Revenue offices?

Crucially, the closer one is to home the less intelligently metaphorical one can be. *Doctor Who* is often at its most lauded for using adventure stories to make sly comments about contemporary issues. All the environmental concern of *The Green Death* is pretty obvious... *The Mutants*, on the other hand, is able to be far more caustic and intelligent about genuinely taboo or awkward subjects like apartheid and colonialism. You couldn't satirise taxation as effectively as *The Sun Makers* does if the Doctor had simply landed on the premises of the Inland Revenue: the fun is in getting the references hidden in plain sight, albeit dressed in space hats.

And the most popular *Doctor Who* story of all time is a fairly straightforward one about human politics, gun-running, unrequited love and a precious MacGuffin – *The Caves of Androzani* doesn't need its outer-space trappings to tell its story, but they help make it imaginative and daring and gripping and unlike all the other detritus blocking up the cathode ray tube. It is also bloody brilliant.

You know, like *Fear Her* isn't. DWM

HAVE YOUR SAY!

So now you know what Johnny and Toby have to say – but what do YOU think? Do you, like Johnny, think that *Doctor Who* is at its best when the horrors are on our own doorsteps? Or do you side with Toby's viewpoint, that *Doctor Who* should make the most of its unlimited format, and the best stories are those that go furthest away from planet Terra? You can make your voice heard simply by following the web address below and clicking on one of the answers:

tinyurl.com/cdpcdek

If you want to add further thoughts on this heated matter, why not write to *Galaxy Forum*? (See page 12.) Email us at *dwm@panini.co.uk*, or send us a message via Twitter. In **DWM** 452 we asked you whether *Doctor Who* is better when it's horror or when it's sci-fi. Almost two thirds of you came down on the side of sci-fi. Yowzah!

HAMMER HORROR TIME!	37%
SCIENCE FICTION FANS!	63%

THE GUNFIGHTERS

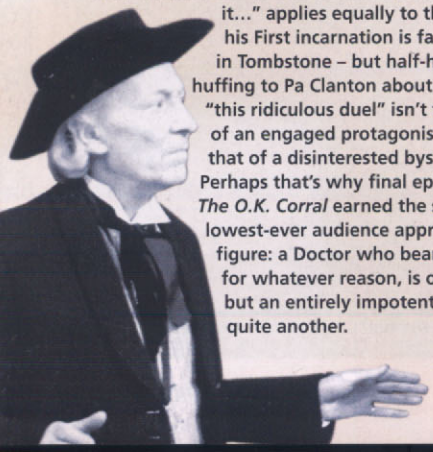
Viewers in the 60s, didn't think it so good / But if you read all this, it can be understood / We've gathered all the trivia / From whence it was strewn / It's the never-ending Ballad of the Last Chance Saloon!

Feature by ALAN BARNES

Landing in the American West, the Doctor is mistaken for another Doctor entirely, the target of a much-feared gunslinger… and whom the local Marshal protects, not just from their would-be assassin, but from the vengeful townsfolk, to the extent of locking one of the Doctors up in his jailhouse. What's more, 'our' Doctor ends up wearing a Marshal's badge…

So the Doctor's second televised visit to the Old West, in *A Town Called Mercy* (2012), begins in a not-dissimilar fashion to his first, in *The Gunfighters* (1966) – quite coincidentally, according to *Mercy* writer Toby Whithouse, who told *SFX* magazine that he'd 'thought about' watching *The Gunfighters* before starting working on his script, but that 'either Steven or Mark Gatiss forewarned me and said not to bother. They said it's not exactly the jewel in the crown, so probably best to steer clear…'

'Not exactly the jewel in the crown.' That's probably true, but *The Gunfighters*' stinking reputation belies its many pleasures, particularly in its early instalments – not to mention its technically hugely impressive direction, too. However: where Donald Cotton's previous script, *The Myth Makers* (1965), made a virtue of its switch from black farce to bleak tragedy in its final instalment, here he fails to pull off the same trick twice. As we'll see, William Hartnell wasn't available to take any part in its pre-filmed showdown, leaving the Doctor stuck back at the studio-recorded Clanton ranch, unable to prevent a bloody triple murder from taking place. The lesson that the Eleventh Doctor spells out to young Walter in *A Town Called Mercy*, that "Violence doesn't end violence, it extends it…" applies equally to the situation his First incarnation is faced with in Tombstone – but half-heartedly huffing to Pa Clanton about calling off "this ridiculous duel" isn't the action of an engaged protagonist, rather that of a disinterested bystander. Perhaps that's why final episode *The O.K. Corral* earned the series its lowest-ever audience appreciation figure: a Doctor who bears a gun, for whatever reason, is one thing; but an entirely impotent Doctor, quite another.



A HOLIDAY FOR THE DOCTOR

FIRST BROADCAST: 30 APRIL 1966

Seeking to avenge the murder of their brother Reuben, shot dead by one 'Doc' Holliday, Clanton siblings Phineas (Maurice Good), Ike (William Hurndell) and Billy (David Cole) ride into the town of Tombstone, Arizona.

■ *The Gunfighters* owes far less to historical fact than it does various cinematic takes on the infamous OK Corral showdown, most significantly the Paramount Pictures epic *Gunfight at the O.K. Corral* (1957) – a claim borne out by the fact that *Gunfighters* director Rex Tucker arranged to view the Preston Sturges picture on Tuesday 22 February 1966, over a month before shooting began.

■ Based on *The Killer*, a feature by one George Scullin published in a 1954 edition of *Holiday* magazine, Leon Uris' *Gunfight* screenplay was a supposedly authentic account of the much-mythologised confrontation between the supposedly upstanding Earp brothers and the low-down cattle-rustling Clanton clan in the town of Tombstone, Arizona on Wednesday 26 October 1881.

■ As here, the 1957 *Gunfight* opens with three hardened gunslingers clip-clopping into a frontier town on the trail of Dr John H 'Doc' Holliday to the strains of a song: "The Lord is my friend/We'll meet at the end/Of the gunfight at OK Corral…" Written by Ned Washington and Dimitri Tiomkin and sung by popular balladeer Frankie Laine, the song is reprised at various points throughout the film, commenting on the developing narrative: "Wyatt Earp, they say/Saved Doc Holliday/From old Boot Hill," for example.

■ Hence *The Ballad of the Last Chance Saloon*, heard throughout *The Gunfighters*: "So come, you coyotes/And howl at the moon/'til there's blood upon the sawdust/In the Last Chance Saloon…" Director Rex Tucker wrote many additional verses for Cotton's generic *Ballad* (which was set to music by Tristram Cary) to underscore particular plot points – for instance, "On your way then, you cowboys…" as Phin, Ike and Billy depart the scene here.

■ Tucker hoped to have the *Ballad* sung by his 17-year-old daughter Jane (later a member of 1980s children's television troupe Rod, Jane and Freddy) – but a brassier tone was needed, and so Lynda Baron (1939-), most recently a singer on BBC2's satirical revue *BBC-3* (1965-6), was hired in her stead. Baron would eventually feature on screen as buccaneer Captain Wrack in *Enlightenment* (1983), then as Val in *Closing Time* (2011).

■ In reality, there was never a Reuben Clanton. Arguably, Holliday was more sinned against than sinning where the Clantons were concerned, since associates of their 'Cowboy' gang had attempted to implicate him in a stagecoach robbery three of the Cowboys had carried out the previous March. This was the subject of a furious argument between Holliday and Joseph Isaac ['Ike'] Clanton (1847-87) on the night of 25 October 1881, which led to Ike ►

Welcome to Tombstone!

TOMBSTONE
O.K. CORRAL

© BARRY NEWBERY

© MIRRORPIX

ESSENTIAL INFO

■ It was all William Hartnell's fault – or so the First Doctor himself told the *Daily Mirror*, a week ahead of *The Gunfighters*' transmission: '… doing a Western story was my idea. Children will always adore cowboys and Indians.'

■ The eighth of the ten tales making up the series' 1965-66 season, *Doctor Who*'s first misadventure in the American West was another comically-horrible history authored by Donald Cotton, following on from his Trojan War story *The Myth Makers* (1965).

"You know, you're fast becoming a prey to every cliché-ridden convention in the American West."

■ *Dr. Who and the Gun-Fighters* (aka *Doctor Who & the Gunslingers*) was originally commissioned on Tuesday 30 November 1965 by story editor Donald Tosh, who recalled how Cotton had 'a lot of specialist knowledge about the era. He had written a musical for the Third Programme on the radio, setting one of the Greek myths in the Wild West...'

■ But, by the time Cotton delivered his final script on Monday 31 January 1966, the series had both a new story editor, Gerry Davis, and producer, Innes Lloyd – who suggested that director Rex Tucker (briefly a caretaker producer of the in-development series, back in 1963) might adopt a 'tongue in cheek' approach to these, 'not the greatest scripts'.

■ Four days' pre-filming at Ealing Film Studios between Monday 28 and Thursday 31 March covered the Clantons riding into Tombstone in the first episode, and the shoot-out in the last. Studio recordings took place on four successive Fridays, beginning with *A Holiday for the Doctor* at BBC Television Centre on 15 April, then the remainder at Hammersmith's Riverside Studios from 22 April – ending with *The O.K. Corral*, the last single *Doctor Who* episode to bear its own individual title until *The Five Doctors* (1983), on 6 May.

A HOLIDAY FOR THE DOCTOR

■ Viewing figures for *The Gunfighters* were lower than all but one episode so far transmitted in 1965-66, but every episode of the season's remaining two adventures would score lower than the 5.7 million recorded for *The O.K. Corral*. However, audience appreciation figures, indicating the proportion of viewers actually enjoying the programmes, fell from an already low 45% for *A Holiday for the Doctor* to a record low of 30% for *The O.K. Corral*, causing Lloyd to question the popularity of non-sci-fi adventures – and only one more would be commissioned following *The Gunfighters'* transmission.

■ **DWM** readers voted *The Gunfighters* into 175th place in the *Mighty 200* poll of 2009.

The Clanton boys – riding into Tombstone and gunnin' for the Doc.

being pistol-whipped by Virgil and Morgan Earp... and set the scene for the next day's gunfight.

■ The circumstances leading up to Reuben's death are outlined in writer Donald Cotton's own Target Books novelisation, *Doctor Who: The Gunfighters* (1985): playing cards in 'some fly-bitten cow town', Reuben and Holliday had a 'trifling altercation of an academic nature... as to just how many aces a man can reasonably be expected to have up his sleeve at the one time'.

■ The stutter given Phin – in reality Phineas Fay Clanton (1843-1906) – was suggested by Maurice Good.

The TARDIS materialises in a barn, a Livery and Feed Store...

■ ... 'half-hidden behind an old wagon', demanded stage directions in the camera script.

Exiting, Dr Who (William Hartnell) complains of a "ghastly toothache" – brought on, travelling companion Steven (Peter Purves) reminds him, by eating a sweet.

■ You'll recall how the Doctor clutched his jaw in pain after biting into one of Cyril's sweets – the travellers' "last present from the Toymaker" – at the end of the previous episode, *The Celestial Toymaker: The Final Test* (1966).

■ "Well, aren't there any painkillers on the TARDIS?" asks Steven. He of all people should know how meagre the TARDIS' medical supplies are, having nearly died for the lack of an "antitoxin" to cure blood poisoning in *The Daleks' Master Plan: The Nightmare Begins* (1965).

"We've got to find a dentist," the Doctor tells his other companion, Dodo (Jackie Lane).

■ In Cotton's novelisation, the TARDIS' arrival in Tombstone is preceded by a Control Room scene in which the Doctor insists that it doesn't matter where his Ship lands: "'Wherever there is some form of vertebrate life, there will be teeth – and where there are teeth, there will be...'" (dentists, presumably).

Looking out of the barn door, Dodo spots a sign above the nearby OK Corral – exciting Steven. Meanwhile, the Clantons arrive at the Last Chance Saloon for a rendezvous with Seth 'Snake Eyes' Harper (Shane Rimmer), a hired gunslinger. Holliday arrived in town before noon, says Harper – who sent a wire to bring the Clantons.

■ There was no 'Last Chance Saloon' in Tombstone – the name given to a bar situated on the border of a 'dry' area, where selling alcohol was prohibited.

In the 24 hours leading up to the gunfight, angry confrontations between various members of the Clanton and Earp factions occurred at the Alhambra and Oriental Saloons, plus the Grand Hotel on Allen Street.

■ "You make your play and we gun [Holliday] down," Phin tells Seth (who never existed, either). "Easy as skinnin' summer frogs." In the Target book, Phin's repeated mention of amphibians prompts Seth to ask, "'Hey, what is it with you and frogs? You some kind of pervert?'" If that's not a startling enough addition, consider Ike's (frankly, worrying) response: "'Well, not *that* kind...'"

At the barn, Steven and Dodo exit the TARDIS, now wearing "absurd" Wild West outfits.

■ "Why you have to dress yourselves up like Tom Mix, I can't imagine," blusters the Doctor, referring to the one-time cattle wrangler (1885-1940) who became the biggest cowboy star of the silent film era (and who, incidentally, would be a celebrity pallbearer at the 1929 funeral of the real-life Wyatt Earp).

■ This was an amendment from the camera script, in which the Doctor instead described Steven as looking like 'Billy the Kid' – after the rustler and gunman Henry McCarty (1859-81), not generally noted for flamboyant dress.

■ Rather less delicately, Cotton's novelisation describes the dolled-up Dodo as looking 'like the proprietress of a broken-down cat-house in one of the less select quarters of New Orleans'!

■ William Frederick 'Buffalo Bill' Cody (1846-1917) wasn't known for shooting lions during the course of his renowned Wild West Show, as Steven seems to suggest... but it's exactly the sort of thing Cody's fictional counterpart got up to in the thousands of 'dime novels' published during the course of his lifetime – for example, in *Buffalo Bill's Fight For Life, or, Caught in the Cave of Lions* (1907).

■ Steven names himself "Dead-eye Steve – the fastest, meanest gun in the West" after 'Dead-eye Dick', whose exploits in the company of 'Mexican Pete' and 'Eskimo Nell' are recounted in the bawdy *Ballad of Eskimo Nell*, a filthy folk song of uncertain origin. This, one trusts, would have been entirely unfamiliar to *Doctor Who*'s young audience; not so the comic adventures of *Little* Dead-eye Dick ('He's a fun-man... and a gun-man!'), as told in *The Beano*, beginning in 1938.

Steven is practising his "quick draw" when one of the pair of pistols he's packing is shot from his hand by Wyatt Earp (John Alderson), Tombstone's Marshal.

■ Intriguing to note the Doctor protesting that Steven's gun "belongs to my favourite collection"! Does the Doctor really have an armoury inside his Ship? If it's purely decorative, it's a good enough replica to fool the gun-savvy locals.

■ In reality, Wyatt Berry Stapp Earp (1848-1929) was a former deputy sheriff of the former Pima County (which included Tombstone), but at the time of the gunfight was acting only as an assistant (or co-conspirator) to Tombstone's Marshal proper – his brother Virgil. Improperly lauded in the wake of Stuart N Lake's immediately posthumous hagiography, *Wyatt Earp: Frontier Marshal* (1931), Wyatt's myth was further enhanced by the American ABC-TV series *The Life and Legend of Wyatt Earp* (1955-61), starring Hugh O'Brian (1925-).

■ Playing Earp, John Alderson (1916-2006) brought a wealth of experience on Hollywood Western series to the production, including *Cheyenne* (1956), *Have Gun – Will Travel* (1958) and *Bonanza* (1961), among others [see *Where Else Have I Seen...?*]. Strange, then, to note that Alderson wasn't an American native, but a son of County Durham; born into an old Ashington mining family, Alderson went West to seek his fortune, took 'voice lessons' ... and won an early role playing Tombstone's Marshal (*ie*, Virgil Earp) in the quasi-documentary series *You Are There: The Gunfight at the O.K. Corral* (1955). Ironically, he's best remembered today for his uncredited appearance in Mel Brooks' western parody *Blazing Saddles* (1974), playing a fervently masticating outlaw shot dead by villainous Hedy – sorry, Hed-*ley* – Lamarr (Harvey Korman), for not bringing enough chewing gum for everybody to share.

■ Several *Gunfighters* cast members, Alderson included, featured in the American-accented drama-documentary *Lee Oswald: Assassin*, a BBC *Play of the Month* broadcast on 10 March 1966 – just over two weeks before *Doctor Who*'s Arizona adventure began filming. Adapted by Rudolph Cartier (director of the seminal *The Quatermass Experiment*, 1953) and Reed De Rouen (Pa Clanton) from *Dallas, 22. November* (1965), a play by the German Felix Lützkendorf, the production featured: Alderson as Richard F Snyder, the US consul in Moscow; David Graham (Charlie) as a Shoe store manager, Shane Rimmer

THE BRITISH WEST

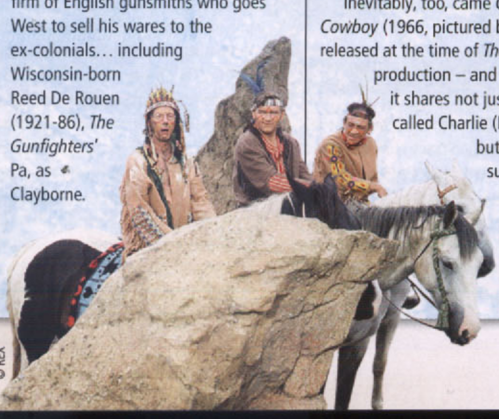
It's sometimes been said that *The Gunfighters* was the first Western made for British television... but it wasn't even the first Western made by Rex Tucker for the BBC! Seven years earlier, Tucker had produced the five-part Sunday afternoon children's serial *The Cabin in the Clearing* (broadcast 4 January – 2 February 1959), which starred later BBC Head of Drama Shaun Sutton (1919-2004) as the head of the Sutherland family, trapped in a log cabin in Ohio by a tribe of Shawnee Indians.

In fact, there's a long (albeit mostly inglorious) tradition of British-made Westerns, beginning with the Mitchell & Kenyon short *Kidnapping by Indians* (1899) – plus, for instance: several silents made by Lewin Fitzhamin (1869-1961) for the Hepworth company, including *The Sheriff's Daughter* (1910); the six films in GB Samuelson's *Deadwood Dick* series (1915), starring Fred Paul (1880-1967); and the BBC's version of the Arizona-set Porter Emerson Browne play *The Bad Man* (broadcast 24 June 1947).

The Sheriff of Fractured Jaw (1958), meanwhile, featured Kenneth More (1914-82) as the heir to a firm of English gunsmiths who goes West to sell his wares to the ex-colonials... including Wisconsin-born Reed De Rouen (1921-86), *The Gunfighters*' Pa, as Clayborne.

Fractured Jaw, in fact, has proved to be Britain's most enduring contribution to the Western genre – since one of its Spanish sets, built on location at Colmenar Viejo, near Madrid, was recycled for use in *Per un pugno di dollari*/*A Fistful of Dollars* (1964), the so-called 'spaghetti Western' that introduced Clint Eastwood's Man With No Name. Westerns have been shot in Spain ever since – most recently, of course, *A Town Called Mercy* (2012), in Almeria.

Inevitably, too, came *Carry On Cowboy* (1966, pictured below), just released at the time of *The Gunfighters*' production – and with which it shares not just a barman called Charlie (Percy Herbert), but a couple of suspiciously similar jokes... as we'll see in the main text!



© REX

The Doctor, Dodo and Steven are delighted to make the acquaintance of "Mr Werp."

(Seth Harper) as a Marine Sergeant; and De Rouen himself as an Interrogator.

■ Interestingly, later Hollywood star Donald Sutherland appeared, too, as Charles Givens; the Canadian Sutherland is known to have been considered for the role of Wyatt Earp, albeit more likely on the strength of his appearance as Sim in BBC2's Rex Tucker-directed adaptation of Hemingway's *A Farewell to Arms* (broadcast 15 February – 1 March 1966).

At the Saloon, Harper tells the Clantons that, like them, he doesn't know Holliday by sight – but that this is the "one place in town" the Doc might indulge his passions for both gambling and drinking. Bar-room singer Kathleen Fisher, known as 'Kate' (Sheena Marshe), has been listening in; she quickly goes to Main Street, where Doc. [sic] Holliday (Anthony Jacobs) is supervising the installation of a dentist's chair at his new surgery.

■ Although John Henry 'Doc' Holliday (1851-87) was indeed a graduate of the Pennsylvania School of Dental Surgery, he'd ceased practice when he pitched up in Tombstone around September 1880, by which time he was a tuberculotic gambler (supposedly, his chronic cough had put patients off).

■ Holliday had met both Wyatt Earp and Hungarian-born Mary Katherine Horony Cummings (1850-1940), more often known (alas) as 'Big Nose Kate', in Fort Griffin, Texas, in 1876. Holliday and Kate's on-off relationship was such that Kate is presumed to have only recently returned to Doc from running a boarding house in Globe, Arizona very shortly before the gunfight. *The Gunfighters* follows the 1957 *Gunfight* movie in giving her the surname 'Fisher', but Cotton's novelisation names her 'Big Nose Kate Elder', after another of her many aliases – one also borrowed for the title of the otherwise unrelated John Wayne movie *The Sons of Katie Elder* (1965).

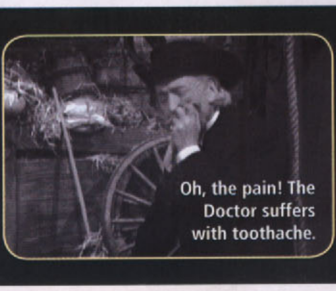
'Donald Cotton's 1985 novelisation describes the dolled-up Dodo as looking 'like the proprietress of a broken-down cat-house'...'

■ Rex Tucker had previously directed Anthony Jacobs in no less than five adaptations of classic novels: as Mr Mason in *Jane Eyre* (1963); as L'heureux in *Madame Bovary* (1964); then as Mr Wakem in *The Mill on the Floss*; Massart in *For Whom the Bell Tolls*; and as M Cruchot in *Eugenie Grandet* (all 1965). Jacobs took his six-year-old son Matthew to one of the studio recordings, when he was 'there all day sitting behind the bar-room set'; 30 years later, Matthew would write the script for the *Doctor Who* TV Movie (1996).

■ Two Americans were shortlisted for the role of Kate: Jeanne Moody, a one-time Miss Alabama who'd met her English-born husband Scott Forbes when she was hired to tutor him in the Southern drawl he employed as the star of the ABC Western series *The Adventures of Jim Bowie* (1956-8); and Patricia English, who'd soon feature opposite a robot gunslinger (sound familiar?) in the BBC's *other* Western-inspired sci-fi presentation of 1966 – *The Fastest Draw*, an episode of the anthology series *Out of the Unknown* (broadcast 8 December). Two British-born but US-educated actors were considered, too: Carol Cleveland (1942-), who'd later become the only female turn in *Monty Python's Flying Circus* (1969-74); and Jill Melford (1934-), who'd made her New York début in a 1949 production of *Oklahoma!*. Also in the running were: Delena Kidd (1935-); airbrushed-from-history *Blue Peter* presenter Anita West (1935-); and Delphi Lawrence (1926-2002), who before the year was out would guest star as criminal mastermind 'Lucrece Posey' in *The Night of the Poisonous Posey*, an episode of the CBS-produced period fantasy series *The Wild Wild West* (broadcast 28 October).

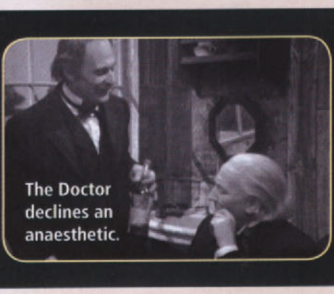
Kate warns the supposedly reformed Holliday, her fiancé, that he has to "get outta town" now that Harper and the Clantons have arrived. ►

Charlie – he don't want no trouble!



Oh, the pain! The Doctor suffers with toothache.

'Steven Regret' and 'Dodo Dupont'.



The Doctor declines an anaesthetic.

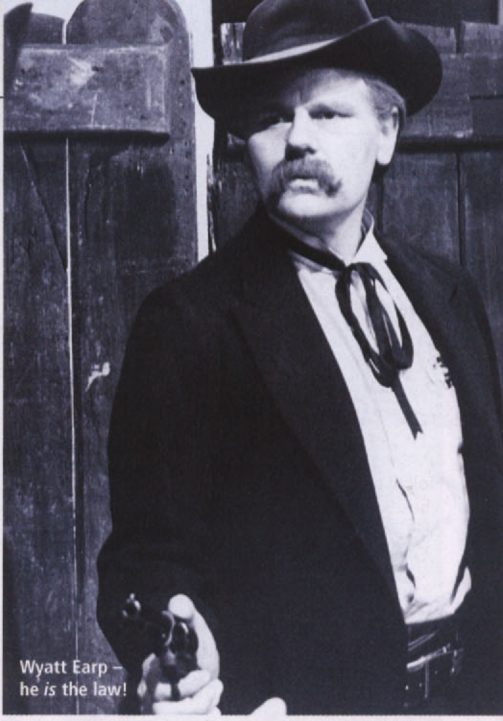
GO FOR YER GUMS

Dental surgeon Peter Ware BDS LDSRCS (Eng) writes…

"The Doctor's toothache would appear to be the result of trauma caused by biting a hard sweet and splitting a molar tooth vertically in two, through the crown and the roots – like an axe though a vertical log. The fact that Doc Holliday is able to see where the trouble is from a quick visual examination reinforces my opinion that the tooth is cracked or broken.

"For this to happen, it's likely that the tooth was heavily filled, but still vital (*ie*, the nerve was in place). Today, it's possible that the tooth could be saved with specialist endodontic treatment and crowning, but the best option in Tombstone, 1881 (and indeed, the UK in the 1960s) would be extraction.

"Judging by the way the Doctor is holding his face, and the fact that he says that the pain is 'back here somewhere', my best guess it that it's his lower left first molar that's the trouble. Which is unfortunate, as Holliday is using upper molar forceps to try to extract it!"



Wyatt Earp – he *is* the law!

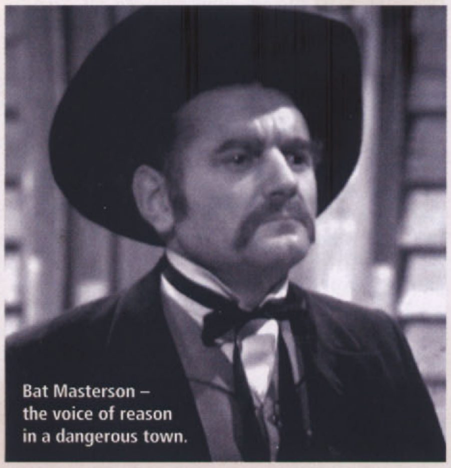
◄ ■ This scene is strongly reminiscent of the opening to the 1957 *Gunfight* film, which begins with Ed Bailey (Lee Van Cleef) and his two gunslinging cronies pitching up at a Fort Griffin saloon in search of Doc Holliday (Kirk Douglas). Their arrival is witnessed by Holliday's lover Kate Fisher (Jo Van Fleet), who slips away to warn him, saying: "Let's cut outta here while there's still time…" To her disbelief, however, Holliday won't be cowed, explaining how it's "a pure case of ethics." Likewise, Jacobs' Holliday here bemoans how: "You kill a guy out of sheer professional ethics, and then you've got three of his brothers chasin' after you…"

Outside, Sheriff Bat Masterson (Richard Beale) hails Holliday, warning him to "stay out of trouble."

■ "I hope I shall be having the pleasure of attending you shortly in my dental saloon," Holliday tells Masterson – where 'surgery' is what he means to say, surely!

■ A former deputy sheriff of Dodge City alongside Wyatt Earp, inveterate gambler William Barclay 'Bat' Masterson (1853-1921) wasn't, in fact, Tombstone's Sheriff at the time of the gunfight; that honour belonged to Cochise County Sheriff 'Johnny' [John Harris] Behan (1844-1912). Nor, indeed, was Masterson anywhere in the vicinity – having returned to Dodge on 16 April 1881 to go to the aid of his lawman brother Jim. Like Earp, Masterson was the protagonist of a Western adventure series – NBC's *Bat Masterson* (1959-61), in which he was played by Gene Barry (1919-2009).

■ Alongside Anthony Jacobs, Richard Beale had also featured in two recent Tucker-directed productions: as Hippolyte in *Madame Bovary* (1964); and as Anselmo in *For Whom the Bell Tolls* (1965).



Bat Masterson – the voice of reason in a dangerous town.

Earp brings the Doctor, Steven and Dodo to meet Masterson, who tells the Marshal that his "rattlesnake friend" Holliday has arrived in town.

■ "So, you finally got back," Masterson tells Earp. Back from where, exactly, we're not told; but in the Target telling, he's been to look for, and found, "'the Rudabaugh Bunch'" – an allusion to a gang led by real-life outlaw (and soap-dodger) 'Dirty Dave' Rudabaugh (1854-86), a sometime associate of the Clantons who was safely imprisoned in a Las Vegas cell throughout most of 1881. (In the novelisation, this scene takes place in the jailhouse – where Earp sent the TARDIS travellers, direct from the Livery store.)

The Doctor introduces himself as 'Dr Caligari' – who makes up a trio of travelling players with pianist 'Dodo Dupont' and tenor 'Steven Regret', he claims.

■ The Doctor's alias of 'Dr Caligari' (a 'prince of magic', according to the camera script) is derived from the silent horror film *Das Cabinet des Dr Caligari*/*The Cabinet of Dr Caligari* (1920), where the titular Caligari (Werner Krauss) is the insane Director of an insane asylum who keeps a somnambulist killer in said Cabinet.

■ "I've just been satisfying the Sheriff here that we are a humble troupe of travelling players," the Doctor tells Masterson, referring to Earp – but Masterson's the Sheriff; Earp's only a Marshal!

■ "There ain't no theatre in Tombstone," claims Masterson. In reality the Schieffelin Hall, seating nearly 600, had opened on the corner of Fremont and Fourth Streets just four months earlier; there, on 15 September, the Tombstone Dramatic Association presented a five-act play, *The Ticket-of-Leave Man*.

The Doctor tells them that he's seeking a dentist – and is pointed in the direction of Holliday's surgery.

■ "No doubt I shall be very glad to see you – meet you, later on, Mr – Mr Werp," the Doctor tells Earp – a joke used only once in Cotton's original scripts. This is oddly similar to a gag in cinematic spoof *Carry On Cowboy* (previewed February 1966, and on release from March), where the gunslinging Johnny Finger, *aka* 'the Rumpo Kid' (Sid James), tells the short-sighted, half-deaf Sheriff of Stodge City (Jon Pertwee): "Look here, twerp…" – and is met by, "The name's Earp, Albert Earp. Without the 'twer'…"

Outside the surgery, Steven and Dodo arrange to meet the Doctor at the hotel, where Steven intends to book them in for a night's stay.

■ Black-and-white cameras could never have disclosed the full horror of the giant molar hanging from the outside wall of Doc's surgery – which, in the Target telling, is suspended 'from an ornamental iron bracket – painted bright red, to simulate the appearance of a bleeding gum'!

> 'Black-and-white cameras could never have disclosed the full horror of the giant molar hanging from the outside wall of Doc Holliday's surgery…'

The Doctor catches Holliday in a clinch with Kate in the back room of the surgery. Holliday leads the Doctor, his first customer, into the chair…

■ No less horribly, the Target novelisation determines that this 'comfortable looking chair… had previously seen service in the Death House at San Quentin'!

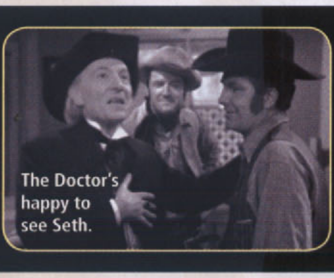
… but the only anaesthetics Holliday can offer him are either "a rap on the cranium" or "a slug o' rattlesnake oil," both of which the Doctor refuses.

■ In the script, Holliday told the Doctor that "a tap with my six-gun… comes extra"; alternatively, he was "welcome to a slug o' rot gut."

Meanwhile, Steven and Dodo arrive at the Saloon…

■ … and are immediately compared, by Phin, to "Calamity Jane and Sam Bass" – after Great Plains frontierswoman Martha Jane Canary (1852-1903), noted for her connection to James Butler 'Wild Bill' Hickok (1837-76), and Texas train robber Bass

Singer Kate remonstrates with Charlie.



The Doctor's happy to see Seth.

The Doctor behind bars – for his own good!

Steven Regret: prison visitor.

(1851-78), not noted (again) for either a flamboyant dress sense, nor any connection to 'Jane' other than their both having been in Deadwood, Dakota in the late 1870s, a coincidence seized upon as the basis of Universal Pictures' woefully ahistorical romance *Calamity Jane and Sam Bass* (1949).

Steven signs the register – but, on seeing his and Dodo's professions written out, landlord Charlie (David Graham) offers them work.

■ Aided by "a little cotton wool in my lower jaw," David Graham (later Kerensky in *City of Death*, 1979) based Charlie's delivery on that of toothless Hollywood actor Walter Brennan (1894-1974), whose many Western roles included 'Old Man Clanton' [*ie*, Pa] in John Ford's OK Corral gunfight movie *My Darling Clementine* (1946) – which also featured J Farrell MacDonald (1875-1952) as Tombstone barman 'Mac'.

■ It's worth noting that, as well as voicing Daleks from 1963-6, David Graham had also vocalised 'Grandpa Twink' and 'Fernando' in the Gerry Anderson-produced puppet Western series *Four Feather Falls* (1960). Amusing, too, to realise that the name given to the Sheriff of *Four Feather Falls* was 'Tex' (not Rex) Tucker!

They decline, but before heading upstairs, Dodo asks Charlie to leave a room key behind the bar for "our friend, the Doctor." Overhearing this, Ike presumes that Holliday "ain't travelling alone" – and sends Phineas to fetch down Steven. Harper goes out into Main Street, to watch for Holliday... and catches sight of the now-toothless Doctor in the surgery. With the Doc in the back room with Kate, the Doctor unintentionally confirms his mistaken identity to Harper... and is invited to meet "the boys" at the Saloon in five minutes' time. Once Harper's gone, Holliday explains the invitation away as "just Western hospitality" – and persuades the Doctor to wear Holliday's own gun.

■ An exchange in which Holliday urges the Doctor to take up a gun, scripted to follow on from the Doctor's "I certainly disapprove of violence," was dropped from the script. "Now no-one's asking you to act violent," insisted Holliday, claiming that: "Round here it's kind of an insult not to wear one. You don't want to go around insulting people, do you now?" Replied the Doctor: "Of course I don't – only, regrettably, I have no gun to wear" – which would have led more naturally to Holliday's line, "Now you can borrow mine..."

Harper returns to the Saloon...

■ It's not the side of the banister seen at screen right as Steven and Dodo are led downstairs – rather, it's the upper edge of the scenery flat!

... where, at gunpoint, the Clantons force Steven and Dodo to perform a piece entitled *The Ballad of the Last Chance Saloon* as the Doctor approaches down Main Street. "Boys, watch the door," commands Ike, "and when Holliday comes through there, blast him..."

■ In studio, one Tom McCall made music on a second, out-of-vision piano, while Jackie Lane merely mimed.

DON'T SHOOT THE PIANIST
FIRST BROADCAST: 7 MAY 1966

At his surgery, Holliday is making plans to trade under another name once the Clantons have killed the Doctor when he finds a note from Kate: 'Gone back to the Last Chance Saloon.'

■ Kate's note is expanded to a near full-page essay in the Target adaptation, which Holliday finds 'pinned to the pillow with an ice pick': '"Why, you ornery, spineless, down-wind skunk," it began affectionately...' (Reading between the lines, we're told, Holliday 'could detect a bum's rush when he saw one.')

Kate arrives at the Saloon...

■ ... which is strange, seeing as she approaches from the same direction as the Doctor – but if she passed him by, how come she didn't simply warn him of Holliday's plan, given that was her intention in heading out in the first place?! In his novelisation, Cotton explains how, at that moment, the Doctor is 'trying to talk himself out of a misunderstanding at Ma Golightly's place; where he had incautiously enquired if this was where his young friends were waiting. Well, they certainly were – but not the kind he wanted...' (Pause for a moment, if you will, to imagine William Hartnell playing this scene – and if you've not yet twigged exactly what kind of 'establishment' it was that Ma Golightly ran... you'd best read the book!)

... where she tells Charlie to get "new singer" Steven away from her piano "before we need a new barkeep real sudden."

■ For this episode, Winifred Taylor played the off-camera piano.

Dodo is sent up to her room, but Kate insists that Steven stays to play piano while she sings the Ballad.

■ Odd that it's *Dodo* whom Kate orders to "Vamoose", despite the fact that it's Steven singing in her place that's offended her so! In fact, Cotton had originally intended Dodo to sing while Steven tickled the ivories – but their roles were transposed during rehearsals after Jackie Lane revealed that, 'I can't sing a note!' In the Target telling, Cotton squares away the discontinuity by having Kate explain, '"I've been plannin' to get myself a new partner"' – and takes Steven's arm 'in a way which suggested further favours to come...' Here, it turns out that the only tune ex-astronaut Steven can play is *America the Brave*, which he'd learned 'as an essential part of his advanced course at Cape Canaveral, or someplace, and was rather proud of it'.

■ Here, Sheena Marshe (whose vox also failed to pass muster, when tried at a pre-recording session) mimes to a recording of Lynda Baron.

The Doctor arrives, trying to put Harper and the Clantons right when he realises that they've mistaken him for Holliday... but the fact that his gun bears Holliday's brand says otherwise. Seeking to protect Holliday, Kate goes along with it...

■ If Kate went to the Saloon to prevent the Doctor being murdered in Holliday's stead, why does she now lie to protect Holliday? It makes no sense – but hey, that's wummen for ya, as Holliday might have said...

... but as the Doctor gesticulates with Holliday's gun, Holliday, unnoticed, is on the staircase – and shoots Harper's pistol away.

■ We're entitled to wonder how Holliday contrived to enter the upstairs of the Saloon. The Target telling gives an answer: from Crum's Alley, at the rear of the building, he made a 'nimble leap from the back of an astonished horse to the rail of a sort of balcony affair' – and (eventually) 'crashed spectacularly through the window of Dodo's bedroom'.

■ Holliday produces a Deringer-type pocket or palm pistol – as famously used to murder Abraham Lincoln in 1865. In the 1957 *Gunfight*, it's not Holliday who conceals such a weapon, but his would-be assassin Ed Bailey – who keeps "a small Deringer hidden in his boot."

Kate produces a gun of her own, covering the Clantons – and while Steven collects the Clantons' guns, Holliday shoos Dodo back upstairs.

■ After Dodo's "I thought I heard a shot," Holliday was scripted to threaten her: "Likely to hear another, you come creeping up behind me again. You get back in that room." Not unreasonably, Dodo then asked: "Just who are you?"

Earp and Masterson enter to find Harper and the Clantons lined up against the piano. To Masterson's surprise, Earp goes along with the general misconception, escorting 'Holliday' away to the jailhouse – but leaving Steven with the Clantons.

■ In the paperback retelling, the Doctor demands to see the local solicitor – but Phineas advises against it: '"Why, he's bent as a craw-dad's claw in a swamp-hole!"' ►

Steven and Dodo entertain Seth and the Clantons.

◄ **Kate, meanwhile, has slipped upstairs, where Holliday is holding Dodo prisoner. From behind bars, the Doctor tells Masterson and Earp that Holliday set him up. Back at the Saloon, Steven says he can prove the Doctor's real identity if only he can get him out of jail; Ike proposes the Clantons lend him a hand...**

■ "There's a ragtime piano..." claims the *Ballad* at this point -anachronistically, since the ragtime craze (which originated among the black communities of St Louis and New Orleans, not Arizona) wouldn't kick off for the best part of 20 years: Scott Joplin's *Maple Leaf Rag*, which popularised the style, was published in 1899.

Leaving Dodo with Kate, Holliday heads back to his surgery in search of a bottle of whiskey...

■ On screen, Doc and Kate's card game ends with Kate complaining that Doc has "cleaned me out again." In Cotton's novelisation, however, Dodo (who had 'learned all about poker at her finishing school') cleans *Holliday* out, prompting the irked Doc to muse on the possibility that she's been '"concealin' wildies in her unmentionables..."'

... where, night having fallen, he's met by Earp, who tells him to ride out of town by sun-up.

■ John Alderson's laborious, fumbling effort to extract the Derringer from Holliday's inside jacket pocket causes Anthony Jacobs to ad-lib the line, "You're gettin' clumsy..."

It transpires that the Clantons "are running the biggest rustling operation this territory's ever seen" – and Earp wants to keep them in Tombstone while he's waiting for his brothers to arrive, so he and Masterson can stop the Clantons permanently.

Meanwhile, the Clantons give Steven a gun to pass to the Doctor through the window of the jailhouse. Returning to Dodo's room, Holliday tells Kate to go get packed: "Wyatt Earp is gunnin' for me..."

■ In another wild departure from historical truth, Kate claims to have "known" outlaws including Jesse James (1847-82; a devout Christian from 1868, happily married from 1874) and Billy the Kid – meaning either Henry McCarty (as above), who'd been shot dead in July 1881, aged just 22; or possibly Clanton associate William F Claiborne (1860-82), who'd just turned 21 when he fled the scene of the OK Corral gunfight. (Kate likes 'em young, plainly!)

■ Alas, that's "known" in the Biblical sense – for Cotton's novelisation makes it plain that Kate's favours may be bought – by Seth Harper, for instance, 'one star-spangled night in Ground Hog's Hollow...'

As instructed, Steven (not fooled by the Clantons' apparent change of heart) passes the gun to the Doctor... but the Doctor hands it over to Earp, explaining he's happy where he is.

■ The camera script here had the Doctor call to 'Mr Earl', not "Mr Werp."

Ike stirs up the townsfolk, telling them there'll be nothing but trouble while Holliday's around – and suggests they "string him up..." Ike suggests using Steven as a hostage, to force the release of 'Holliday' – and, from upstairs at the Saloon, Dodo sees the tied-up Steven led down the street. Watching his surgery ransacked, Holliday rushes downstairs – where Seth, by the bar, realises who he is moments before Holliday shoots him dead. Kate goes to saddle three horses; Dodo's coming with them, says Holliday.

■ Here, history's repeatin': early on the 1957 *Gunfight*, Kate also goes to saddle three horses to help Holliday (and Earp) escape a lynch mob (at Fort Griffin, in fact).

The Doctor joins Masterson and Earp at the door of the jailhouse...

■ As scripted, Masterson released the Doctor from the cell – but here, the Doctor lets himself out, which underlines how he's *wanted* to be locked up throughout the most part of this episode!

... where they watch as the mob leads Steven to beneath the branches of a tree. Ike calls out his ultimatum to Earp: if he doesn't give them Holliday in the next two minutes, "his friend Regret here is gonna swing in his place..."

JOHNNY RINGO
FIRST BROADCAST: 14 MAY 1966

The Doctor thinks he might be able to persuade the lynch mob that he isn't Holliday – but Earp refuses to let him speak to the Clantons, exiting by the back door in an attempt to work his way behind the crowd. Meanwhile, Masterson keeps them talking.

■ Masterson threatens to lay the Doctor out "so cold [he'll] freeze" ... which brings about the Doctor's bizarre response: "Oh, pooh!" (An unscripted 'Hmph!' gone wrong, we presume.)

Ike gives the order to string Steven up... but Earp KOs Phineas. Caught between the guns of Earp and Masterson, the crowd disperses. Charlie runs up, telling Billy and Ike that the real Holliday just shot Harper. Realising that Earp has misled them, Billy and Ike depart – leaving Earp, Masterson and Steven to carry the unconscious Phineas into the jailhouse.

■ The Doctor bids farewell to Earp, intending to leave town tomorrow... but since his tooth is fixed, and he believes Dodo to be safely in her room at the Saloon, why wait to leave Tombstone?

Meanwhile, Pa Clanton (Reed De Rouen) is in the Saloon, telling Billy and Ike to hire "top gun" Johnny Ringo to rid themselves of Earp: "... find out where he's at and get 'im on out up to the ranch."

■ In reality, Clanton patriarch NH [Newman Haynes] Clanton (c 1816-81) had been killed while cattle-rustling in New Mexico some two months earlier – but both *My Darling Clementine* and the 1957 *Gunfight* film had showed him alive at the time of the Tombstone showdown, too.

■ American-born De Rouen had Western form [see *The British West*, page 60]; with Jon Pertwee, he went on to co-author a rejected Third Doctor storyline, *Doctor Who and the Spare Part People*, circa June 1970.

© BARRY NEWBERY

Here comes trouble! Johnny Ringo rides into town.

'"Nothing will induce me to raise a gun in anger," claims the Doctor – rashly, given what will transpire on his next visit to the Old West...'

The Doctor and Steven arrive, learning from Charlie that Dodo checked out with Holliday and Kate after Harper's murder. Wanting to remain close to Earp in the event of the Clantons causing trouble, Holliday has taken Kate and Dodo only as far as the Wagon Hotel, a little way outside Tombstone...

■ ... alternatively, 'Clancy's renowned Elysian Fields Flop-House and Grill (Bath one dollar extra)', located in the 'unpopular resort and salt-spring spa' of Purgatory Bend, or so the Target version has it.

Closing up for the night, Charlie recognises a gunslinger who pitches up at the Saloon as Johnny Ringo (Laurence Payne).

■ In reality, John Peters Ringo (1850-82) was little more than a Clanton hanger-on known as much for his foul temper as his gunslinging – but he makes his presence felt throughout the 1957 *Gunfight* movie, in which, as here, he's the Clantons' hired gun. He, too, would end up the lead in his own TV show: CBS's short-lived *Johnny Ringo* (1959-60) starred Don Durant (1932-2005).

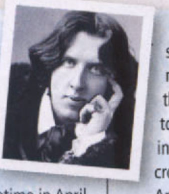
■ Previously, Laurence Payne had featured as D'Artagnan (alongside 1970s Master actor Roger Delgado as Athos) in Rex Tucker's adaptation of sword-swiping classic *The Three Musketeers* (1954); more recently, he'd played Lieutenant Rinaldi in the Tucker-directed *A Farewell to Arms* (1966).

■ Several other actors were considered for the role of Ringo, however, among them: frequent Hammer Horror support John Carson (1927-); William Dexter, whom Tucker had directed in *The Troubled Heart*, a 1963 episode of thriller anthology *Suspense*; Philip Madoc (1934-2012), soon to be seen as spiv Brockley in big screen spin-off *Daleks' Invasion Earth 2150 A.D.* (1966), the first of his five *Doctor Who* turns; Derek Newark (1933-98), previously caveman Za in *100,000 BC* (1963); later *Z-Cars* star John Slater (1916-75); and, most remarkably, a certain Patrick Troughton (1920-87), who'd featured as Simon Kenton in four episodes of the Tucker-produced *The Cabin in the Clearing* (1959) ... and who'd assume the role of Dr Who for himself before the year was out.

Charlie tells Ringo that he overheard Pa Clanton telling his boys to hire him...

■ According to Charlie, the Clantons are planning on offering Ringo $500 to "throw in wi' them agin Wyatt Earp"; in a line cut for time, Ringo indicated that it'd actually cost the Clantons $200 more to secure his services.

THE WILDE WEST



Second episode title *Don't Shoot the Pianist* derived from an anecdote given by Classical wit Oscar Wilde (1854-1900) in his lecture *Personal Impressions of America* – published 1906, but first given in 1883 following Wilde's return from touring the US throughout 1882, 'explaining what he meant by Æstheticism, hoping... to instruct and elevate our transatlantic cousins'. Sometime in April – *ie*, just six months after the OK Corral gunfight – Wilde travelled to the rough mining city of Leadville, Colorado, where 'every man carries a revolver. I was told that if I went there they would be sure to shoot me or my travelling manager. I wrote and told them that nothing that they could do to my travelling manager would intimidate me.' Wilde lectured a crowd of miners on the Ethics of Art, and later: 'they took me to a dancing saloon where I saw the only rational method of art criticism I have ever come across. Over the piano was printed a notice: PLEASE DO NOT SHOOT THE PIANIST. HE IS DOING HIS BEST.'

Rex Tucker gives Laurence Payne and Jackie Lane direction.

... but Ringo has 'personal business' of his own with Holliday, having "trailed him clear away from Fort Griffin". Charlie promises not to tell Earp that Ringo is "going against him" – but Ringo shoots him dead anyhow.

■ The *Ballad* piano briefly dum-dum-de-dums the third movement of Frédéric Chopin's *Piano Sonata No 2* (c 1839) – the morbid *Marche funèbre* ['funeral march'], also heard in *The Green Death* (1973).

Come morning, Dodo confronts Holliday, threatening to shoot the Doc in the arm with his own gun unless he promises to take her back to Tombstone by nightfall.

■ Lost dialogue had Dodo claiming that, since she's never before fired a gun, she'll have to take a chance on hitting the right spot – causing Holliday to reply, "Seems like it's me that's takin' the chance..."

■ Here, Anthony Jacobs fluffs his line: "... for the first time in my life I have just been taken – beaten to the draw."

Heading downstairs for breakfast, the Doctor and Steven come across Charlie's corpse...

■ ... thinking him smashed in Cotton's original, until Steven realised: "He's not drunk – he's dead!" "Yes – dead drunk," countered the Doctor.

Ringo tells them that Holliday is the only man in the territory "low enough to kill an unarmed barman."

■ Cotton's script had Ringo sat reading a volume by the Roman senator Tacitus (56-117), reflecting the suggestion that, as Western historian Bill O'Neal reports, "Ringo was quite well cultured and was known to quote Shakespeare." In the Target version, Cotton builds on Ringo's interest in the Classics – where (for example) the extra $200 he demands for joining forces with the Clantons is earmarked for "the complete Orations of Demosthenes, in genuine Morocco..."

Learning that they have "common cause gettin' Doc Holliday," Ringo offers to let Steven ride out with him to where he believes Holliday's gone.

■ "I'd blast you down as soon as spit at ya!" claims Ringo – causing the Doctor to grumble, "Disgusting habit..." If this seems rather *Carry On...*, that's because early on in *Carry On Cowboy*, the Rumpo Kid (Sid James) flobs as he enters the town saloon, causing Judge Burke (Kenneth Williams) to flare his nostrils and exclaim, "Dis-gusting!"

Earp's kid brother Warren (Martyn Huntley) has arrived at the jailhouse, wanting to help deal with the Clantons.

■ The youngest of the six brothers Earp, Baxter Warren (1855-1900) was actually back home with his folks in Colton, California, at the time of the gunfight.

■ Although Martyn Huntley had featured as the First Human in *The Sensorites* (1964) and as a Roboman in *The Dalek Invasion of Earth* (1964), his casting here most likely stemmed from his role as Rodgers in the Tucker-directed *Farewell to Arms*.

■ Warren claims that 'brother Morgan' has "Got himself mixed up in a range war – Abilene way," and that Virgil "Could be anywhere between here and Montana..." This is nonsense: Virgil Walter Earp (1843-1905) had been Tombstone's Marshal from 28 June 1881, with Morgan Seth Earp (1851-82) his deputy!

The Doctor arrives, telling Earp that Steven has ridden out with Ringo (whose face is familiar from WANTED posters around the town).

■ The Doctor suffers a bad case of companion befuddlement during this scene. First, he claims that "young Steveing" [sic] is following Dodo's trail. Then, when Earp asks if he means that "Regret has gone after Holliday alone," the Doctor replies: "No, no, my dear Marshal, no. She's [sic] gone with a young man by the name of Ringo..."

Learning of Charlie's death, Earp and Masterson follow the Doctor to the Saloon, leaving Warren in charge of the captive Phineas.

■ "Boy, the hosts of Midian are sure on the prowl tonight," says Wyatt – referring to the heathen army defeated by Gideon in the Old Testament *Book of Judges*.

Riding up with Ringo to the only town since Tombstone, Steven looks for Holliday in the local saloon. Alone, Ringo sights Kate – once his lover, they say – whom he's followed for "nigh on two years," since she took up with Holliday. Kate claims that Holliday has taken up with Dodo instead, and the pair have fled to New Mexico.

■ In the novelisation, Kate genuinely believes this – Dodo having forced Holliday to write her a note to that effect, so she can quietly return to Tombstone with the Doc, whom she spurs on by means of 'a gun in the lower vertebrae'.

"You're coming back to me, Kate," Ringo tells her – planning to return to Tombstone.

■ "Johnny Ringo's found Kate..." This turn of events precisely inverts the 1957 *Gunfight*, where Holliday discovers that Kate's gone off to a Wylie's Hotel with Johnny Ringo (John Ireland). In the film, therefore, it's Holliday who goes to the hotel to tell Kate, "Get your things together, you're leaving"; whereas here it's Ringo who orders his former mistress to "just go git your things..." (In reality, there's no evidence that Ringo and Big Nose Kate ever had a thing going on... although they are known to have met.)

Billy and Ike invade the jailhouse, shooting down Warren to release Phineas. "The time will be soon/When there's blood on the sawdust/In the Last Chance Saloon..."

THE O.K. CORRAL
FIRST BROADCAST: 21 MAY 1966

At the Saloon, Earp makes the Doctor a Deputy – on the grounds that the Clantons think they saw the Doctor shoot Harper's gun from his hand.

■ "Nothing will ever induce me to raise a gun in anger," claims the Doctor – rashly, given what will transpire on his next [televised] visit to the Old West, in *A Town Called Mercy* (2012)!

Their forces are joined by Earp's brother Virgil (Victor Carin).

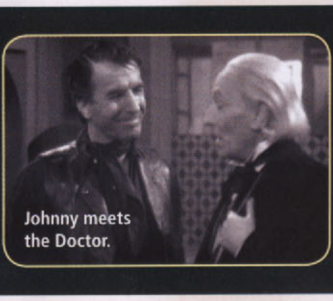
■ In the 1957 *Gunfight*, it's the other way around: Wyatt travels to Tombstone after Virgil wires *him* to ask for help dealing with the Clantons.

Meanwhile, Billy and Ike bring Phineas back to the Clanton ranch – where Ringo is waiting, with Steven and Kate.

■ Although a Ma Clanton figures extensively in the 1957 *Gunfight* film, here she's conspicuous by her absence. The Target version has it that her 'early death had followed hard upon her premature burial, back in '75' (!) – and it's implied that Pa Clanton had more than a little to do with it, since it's his unpleasant habit to visit her grave of an evening to 'get in some spitting practice – a thing he hadn't hardly got enough of when she was alive...' ►

It's time for a hangin'!

It's curtains for Charlie.



Johnny meets the Doctor.

Warren Earp's in trouble...

WHERE ELSE HAVE I SEEN...?

JOHN ALDERSON

(1916-2006) Wyatt Earp

TV appearances include *The Man from U.N.C.L.E.: The Gazebo in the Maze Affair* (1965) as Jenkins; *The Time Tunnel: The Revenge of Robin Hood* (1966) as Little John; *Mission: Impossible: Hunted* (1970) as Follet. **TV Western appearances include** *You Are There: The Gunfight at the O.K. Corral* (1955) as Virgil Earp; *Cheyenne: Quicksand* (1956) as Beef Simpkins; *Have Gun – Will Travel: Duel at Florence* (1958) as Max Clay [1 other]; *Laramie: The Run to Tumavaca* (1959) as George Hanover [1 other]; *Maverick: Passage to Fort Doom* (1959) as Ben Chapman [3 x others]; *Bonanza: The Countess* (1961) as Montague [1 other]; *The Wild Wild West: The Night of the Falcon* (1967) as Clive Marchmount; *Kung Fu: The Third Man* (1973) as Wray. **Film Western appearances include** *Shoot-Out At Medicine Bend* (1957) as Clyde Walters; *The Last Stagecoach West* (1957) as Angus MacKendrick; *Young Guns II: Blaze of Glory* (1990) as Guano Miner.

RICHARD BEALE

Bat Masterson

Other *Doctor Who* appearances *The Ark* (1966) as Refusian [voice]; *The Macra Terror* (1967) as Broadcaster/ Propaganda Seller [voice]; *The Green Death* (1973) as Minister of Ecology.

TV appearances include *First Night: The Road* (1963) as Countryman; *Story Parade: The Caves of Steel* (1964) as Controller; *Blake's 7: The Web* (1978) as Saymon; *The Tripods* (1985) as Ulf.

MAURICE GOOD

(1932-) Phineas Clanton

TV appearances include *The Avengers: Hunt the Man Down* (1961) as Paul Stacey/ *Don't Look Behind You* (1963) as Martin Goodman/ *Split!* (1968) as Harry Mercer; *Man in a Suitcase: Essay in Evil* (1967) as Harris; *The New Avengers: Forward Base* (1977) as Milroy. **Film appearances include** *The Skull* (1965) as Pierre, Phrenologist; *Quatermass and the Pit* (1967) as Sergeant Cleghorn; *They Came From Beyond Space* (1967) as Stilwell.

ANTHONY JACOBS

(1918-93) Doc. Holliday

TV appearances include *The Adventures of Robin Hood: The Flying Sorcerer* (1959) as Lord Giles of Richmond; *Danger Man: Time to Kill* (1960) as Waiter; *The Saint: The Charitable Countess* (1962) as Enrico Vesper; *Survivors: Manhunt* (1977) as Professor Geert Miedel.

LAURENCE PAYNE

(1919-2009) Johnny Ringo

Other *Doctor Who* appearances *The Leisure Hive* (1980) as Morix; *The Two Doctors* (1985) as Dastari. **TV/film appearances** see *The Fact of Fiction: The Two Doctors* [**DWM** 450].

SHANE RIMMER

Seth Harper **(1929-)**

TV appearances include *The Saint: The Hi-Jackers* (1964) as Major Smith; *Danger Man: The Mercenaries* (1965) as Buchanan; *Thunderbirds* (1965-6) as Scott Tracy [voice]; *UFO: Identified* (1970)/*Computer Affair* (1971) as Lt Bill Johnson/*Confetti Check A-OK* (1971) as CIA Agent; *Hammer House of Mystery and Suspense: Last Video and Testament* (1984) as Dr Hersh; *A Very British Coup* (1988) as Secretary of State; *Lipstick on Your Collar* (1993) as Lt Colonel Trekker.

◄ At the jailhouse, the Earps and Masterson discover the mortally wounded Warren, who reveals his killers' identities before he dies.

■ According to the historical record, Warren Earp was shot dead in the course of a drunken row 19 whole years later, in 1900.

Masterson swears to get a warrant for the Clantons – but, against the law, Wyatt instructs Virgil to ride out to the Clanton ranch, to say they'll be waiting for the Clantons at the OK Corral at sun-up.

■ The *Ballad* has it that "the Earps and the Clantons/Are aimin' to meet/At the OK Corral near/Calamity Street". No such street ever existed: the front entrance to the Corral was on Allen Street, and the gunfight occurred towards its rear, on Fremont Street – with Third and Fourth Streets lining the rest of the block.

Since the Clantons "don't wanna show [their] ace," Ringo hides as Virgil delivers his challenge. Once he's gone, Ringo outlines his strategy for the fight: Billy, Ike and Phineas will bait the Earps... so back-shooter Ringo can take 'em from behind.

Returning to the jailhouse, Virgil reports that he saw Steven and Kate at the ranch – and Ringo's horse, too.

■ "Now, Mr Werp – what part am I supposed to be playing in this feud between you and the Clantons?" asks the Doctor, in the only scripted instance of his misnaming Earp, 'Werp'.

Holliday arrives, bringing Dodo... and, on learning that Kate is with Ringo, vows to fight beside the Earps whether they like it or not. The Doctor is now free to return his badge and gun... but later, with two hours to sun-up, Masterson persuades the Doctor to take up his badge once more – and to visit the Clantons, promising them a fair trial if they'll give themselves up.

■ "What about this man Mr Werp?" asks the Doctor. "Supposing he gets killed?" It's odd that neither the Doctor, nor either of his companions, seemingly know the historical result of the coming shoot-out. Dodo, certainly, knew of Earp before arriving in Tombstone ("I've always wanted to meet you," she told him in *A Holiday for the Doctor*) – but the Doctor might only recognise the name Clanton in *Don't Shoot the Pianist* because Earp told him that "the Clantons are in town" the episode before. (Note also that the Doctor needed Steven to tell him that Holliday isn't as friendly as he seems in *Johnny Ringo*: "Doctor, he's a gunman.") After all – if the Doctor *does* know what's coming, he'd be changing history by preventing the gunfight... but that's exactly what he agrees to attempt to do here!

Filming the gunfight at Ealing Studios.

> **'It's odd that neither the Doctor, nor his companions, seem to know the result of the coming shoot-out...'**

The Clanton boys have already left for the Corral when the Doctor arrives at the ranch, collecting Steven – and telling Pa that Holliday will be fighting with the Earps.

■ As originally scripted, the Doctor suggested that Pa Clanton use the horse and cart he rode in on to travel to Tombstone and warn his boys that Holliday has joined the fightin' Earps.

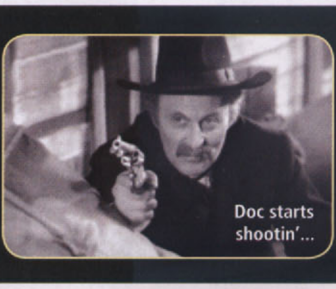
■ A holiday for the Doctor – the same fortnight's break for William Hartnell that resulted in his character being rendered invisible throughout the middle two episodes of *The Celestial Toymaker*, in fact – meant that the series' protagonist wasn't available for pre-filming, and therefore took no part in the closing gunfight, staged at Ealing.

■ Cotton's novelisation completely rewrites both the build-up to the shoot-out and the showdown itself, with Ike and Billy having shot Morgan (not Warren) dead, and wounded Virgil, the night before. Warren, therefore, joins Wyatt on the slow walk to the Corral, along with the (forcibly coerced) Doctor – who, pointing a shotgun at the tooth hanging over Holliday's surgery ("'That's the whole cause of the trouble!'") accidentally lets loose both barrels, killing two spectators: Clanton associates Curly Bill [Brocius, presumably] and Frank McLowry [sic].

■ In reality, Virgil and Morgan's pistol-whipping of Ike Clanton, then Wyatt's pistol-whipping of

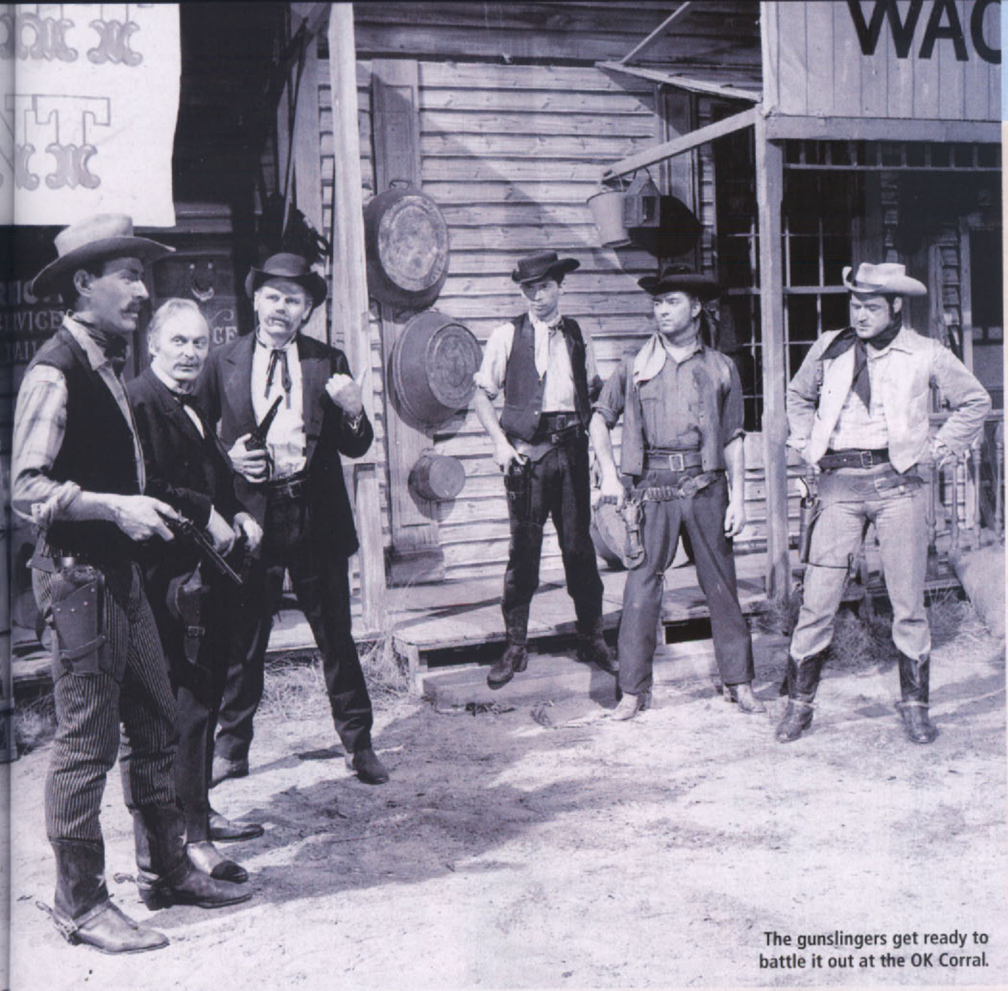
Pa Clanton – just as nasty as his boys.

Tombstone's new Deputy.



Doc starts shootin'...

... and the Clantons go down, one by one!



The gunslingers get ready to battle it out at the OK Corral.

Cowboy Tom McLaury (1853-81) on the day of 26 October was the immediate cause of the showdown – which occurred at about 3:00pm (not 'sun-up'), when Tom and his brother Frank McLaury (1848-81) lined up with Ike and Billy Clanton opposite Virgil, Wyatt and Morgan Earp, plus 'Doc' Holliday.

■ Amusing to note that in the 1957 film, the Clantons' forces are bolstered by corrupt County Sheriff Cotton Wilson (Frank Faylen), who attempts to run out on the Cowboys – and gets a bullet in the back from his allies, following the priceless line: "Cotton! You chicken-livered, miserable –!"

Ringo and the Clantons arrive at the Corral...

■ For timing reasons, we presume, producer Innes Lloyd insisted that cuts be made to the final version of *The O.K. Corral*, over and above Rex Tucker's head – which resulted in Tucker insisting on having his directorial credit removed from the episode's closing roller. To **DWM**, Tucker complained about losing a scene "which had an extremely good piece of music attached to it when the horses came together... [Lloyd] rang me on three occasions to see if I had changed my mind about cutting the scene but I hadn't."

■ After hearing Ringo's plan of attack, Ike was scripted to remark: "I don't relish bein' caught with no ammunition when the smoke clears." Ringo responded: "Time the smoke clears there'll be a town fresh out of Earps."

At the jailhouse, Holliday tells the Earps his plan to stroll along behind them, on the shady side of the street. They exit, leaving Masterson behind.

■ As originally scripted, Holliday (inaccurately) warned Wyatt: "Ringo'll come at you outa the sun..."

FURTHER INFO

DVD

Part of boxed set *Earth Story*
COMPANY 2|entertain
YEAR 2011
CAT NO BBCDVD 3380A
AVAILABILITY Out now

VIDEO

Part of boxed set *Doctor Who: The First Doctor*
COMPANY BBC Video
YEAR 2002
CAT NO BBCV 7277
AVAILABILITY Deleted

SOUNDTRACK

COMPANY BBC Audio
YEAR 2007
NARRATOR Peter Purves
AVAILABILITY Out now

NOVEL

COMPANY WH Allen & Co PLC/ Target Books
YEAR 1985
BOOK NO 101
AUTHOR Donald Cotton
AVAILABILITY Out of print

At the Corral, the Clantons fire first upon the Earps, then scatter. Seeing Ringo coming up behind Holliday, Dodo shouts a warning to the Doc – but ends up Ringo's captive.

■ In the 1957 *Gunfight*, cowardly Ringo uses horses for cover during the final shoot-out, rather than a woman!

Ringo orders Holliday to throw down his gun, or Dodo gets it... but as Ringo goes to retrive Holliday's weapon, Dodo knocks him over, enabling Holliday to finish Ringo with a hidden pistol. Dodo flees the scene.

■ Truth is, Ringo wasn't present at the gunfight; he died by a presumably self-inflicted gunshot on 14 July 1882. However: in the ghost-written, highly disputed *I Married Wyatt Earp: The Recollections of Josephine Sarah Marcus* (1976), it's claimed that Doc Holliday *did* in fact kill Ringo, at range...!

■ With Ringo deaded, Holliday was scripted to order Dodo away: "Now get back. There's still a heap of clearin' up to do."

First Holliday shoots Billy; then Virgil takes down Phineas; and finally Holliday, Wyatt and Virgil kill Ike after he runs out of bullets.

■ Here, a Tucker-scripted verse of the *Ballad* never made it to screen: 'So it's curtains for Ike and/For Billy and Phin./Them bad cruel outlaws/Has paid for their sin.'

■ Transcriptions of the various witness statements given at the inquest into the shootings may be consulted at *www.tombstone1880.com/archives* – but needless to say, the outcome of the gunfight bears little relation to reality. In fact, Billy Clanton died in agony several minutes after being shot in the chest and gut; Phineas wasn't there, but Frank McLaury died at the scene after being shot in the head, followed by his brother Tom; and Ike Clanton, turnin' yellow, ran away. All three of the Earp brothers present were injured, but survived; Holliday was unhurt.

■ With the gunfight over, Cotton intended to have Kate and Pa (who, you'll remember, was supposed to have taken the Doctor's horse and cart from the ranch) rush into the scene: intending to avenge the deaths of four of his sons (including Reuben), Pa levelled his shotgun in the direction of Wyatt and co... only for Kate to knock it aside, enabling Wyatt to KO Pa. This sequence of events is distinctly reminiscent of the climax to *My Darling Clementine*: with Ike, Phin, Billy and 'Sam' Clanton lying dead, Wyatt Earp (Henry Fonda) orders Old Man Clanton (Walter Brennan) out of town – but Clanton Senior turns his gun on Wyatt... (and is shot dead by Morgan Earp, in fact).

■ Certainly, Reed De Rouen was originally required at Ealing, but it's unclear whether or not this scene was filmed.

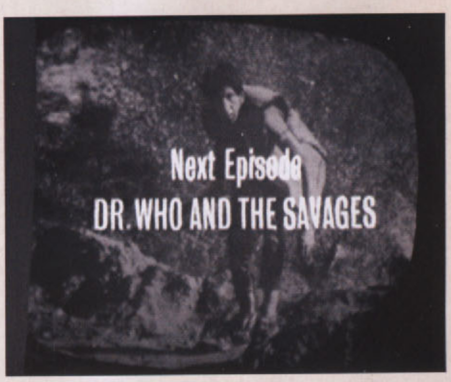
Later, at the stables, Holliday and Kate bid farewell to the Doctor, Steven and Dodo: Wyatt is no longer a lawman, and Masterson has put a price of $2,000 on Holliday's head, as a WANTED poster reveals. As the Ballad sounds out, the TARDIS travellers re-enter the Ship.

■ In the novelisation, Wyatt accuses the Doctor of having lied to him by claiming to be a magician when they first met – and so the Doctor leads Steven and Dodo into the TARDIS, so he might demonstrate a (vanishing!) trick.

■ "The Law's right behind you/And it won't take long..." So, what happened next? On 30 November, one Justice Spicer ruled that there wasn't enough evidence to charge Holliday and the Earps with murder, as Ike Clanton demanded. On 18 March 1882, after Virgil Earp had only just survived an attempt on his life, Morgan Earp was assassinated in what's presumed to have been a revenge killing; in retaliation, Wyatt and Holliday, among others, set off on a murder spree, targeting various Clanton associates – but were unable to find Ike, who was eventually shot dead resisting arrest for cattle rustling on 1 June 1887. Tuberculosis claimed Holliday five months later, on 8 November; Phineas Clanton continued to live a life of crime, until pneumonia saw him off in 1906; and Wyatt Earp died a celebrity in Los Angeles in 1929, his obituarists noting that: 'Frequently he was called on by motion-picture directors to aid in the work of adding colour to western pictures...' If *The Gunfighters* proves one thing, it's that film and television producers never needed no help addin' colour to Western stories; no, indeed!

Soon after, the TARDIS arrives at some point in the future, in "an age of peace and prosperity." But as the Doctor heads off, the scanner shows the image of a club-carrying Savage (John Raven) outside...

■ The scanner shot was filmed by director Christopher Barry at the Callow Hill Sandpit near Virginia Water, Surrey, on Sunday 1 May – part of the location shoot for what the closing caption not-quite-accurately names the Next Episode: *Dr. Who and the Savages* (1966). **DWM**



'While the story fails to make the most of its potential, it certainly delivers its share of kinetic energy, principally in the action sequences cooked up by stunt team Havoc...'

GARY GILLATT reviews
The Ambassadors of Death

LEFEE
MICHAELS

THE DWM REVIEW

PLUS! A PREVIEW OF UPCOMING RELEASES

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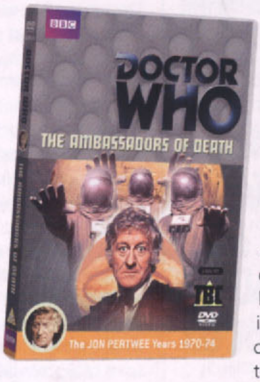
The Ambassadors of Death

DVD BBC DVD

STARRING Jon Pertwee (the Third Doctor), Caroline John (Liz Shaw), Nicholas Courtney (Brigadier Lethbridge-Stewart), John Levene (Benton)
WRITTEN BY David Whitaker
DIRECTED BY Michael Ferguson
FIRST BROADCAST 21 March – 2 May 1970
RRP £20.42



'Exile' is too grand a description for the sentence handed down to the Doctor at the end of his original trial. Aside from changing his face – which admittedly could be argued to be a form of capital punishment – all the Time Lords really do is wheelclamp the Doctor's ship and so deny him access to the favourite of his usual four dimensions. However, while our hero can no longer trip through time, his new incarnation still thrusts out unceasingly in every remaining direction. The first thing he does is to take a vehicle without the owner's consent – a crime for which he has form, to say the least – after which he barely sits still for a moment. And in the seven-episode adventures that dominate his first year on Earth, we see him explore, in turn, all three dimensions still available to him. To meet the Silurians, he plunges down into the ground. Later, he'll shimmy sideways into a parallel reality. And this week – to meet the Ambassadors of Death – he rockets straight up into the sky.

These three seven-parters are some of the most measured and mature *Doctor Who* you can find for your money, although there's no denying that *Ambassadors* is the least of them. In being obliged to do more than merely vamp their way to a deferred climax, these longer-than-usual adventures each bridge, like a sonata, to a middle development section that takes us somewhere new; into a darker, minor key. Think of *The Silurians* and *Inferno*, with their sidesteps into plague and fiery apocalypse. *Ambassadors* flips the form. Much of the story is as gloomy and grounded as *Doctor Who* gets. But in its central digression, it's all spaceships, hypnosis, trippy Chromakey and a wafty alien who means well but is tragically misunderstood. At this point, producer Barry Letts and script editor Terrance Dicks must have shared a look of mutual understanding. The counterpoint for *Ambassadors* goes on to become the major repeating refrain for the rest of the Third Doctor's era.

We have to be careful about describing any *Doctor Who* adventure as realistic, especially if it tells the story of manned missions to Mars launched from Hampshire in the depths of winter, controlled by a staff roughly the size of that you'd find in a Tesco Metro. But *Ambassadors* was imagined as taking place a good decade after the time it was made; and in 1970, the idea of delivering an Englishman to Mars would not have seemed so wildly optimistic. Sadly, the world has rather let us down on that score, but the vision of the day-after-tomorrow offered by this adventure remains more readily believable than the T-Mat network, the Gravitron or UNIT's flying flagship *Valiant*. Indeed, *Ambassadors* would prove plausible in an immediate and unique way. On the 13th of April 1970, an oxygen tank exploded on board the service module of Apollo 13, the USA's third manned mission to the moon. The world held its breath as Commander James Lovell and his crew fought to improvise a new air filtration system and bring the command capsule safely back to Earth. Episode 5 of *The Ambassadors of Death*, broadcast five days later, saw the Doctor blast off into space, and to his seemingly inevitable death in a sabotaged capsule. These days, it would be surely pulled from the schedule for too closely mirroring a real-life tragedy. It's a peculiar tribute to *Ambassadors'* ►

PICK OF THE MONTH!

Illustration: Ben Willsher

DVD

◄ spirited struggle for realism; a struggle that gives this story a special charm, and makes it a refreshing diversion from *Doctor Who*'s more familiar forays into the fantastic.

This struggle for realism isn't shared by every aspect of the production to quite the same degree, however. Take British Space Command for example, where controller Ralph Cornish is in charge of the Recovery 7 mission, dispatched to rescue the crew of the ill-fated Mars Probe 7. Cornish is played by Ronald Allen, who would become better known in the 70s as *Crossroads*' dishy David Hunter; a performance that would go on to inspire the character of Mr Clifford in Victoria Wood's tribute to TV melodrama, *Acorn Antiques*. And so it is that one can't help but relish a retrospective whiff of Mr Clifford about Mr Cornish ("Did you get bored of Geneva, Brigadier? Or did Geneva get bored of you?"). While issuing commands, Allen keeps his eyes fixed on some distant horizon, as if in steadfast expectation of a bus that's never going to come. Later in the story, when choosing fuel for his rocket, he has to say: "What about reducing the G by mixing K and M3?" and Allen is so endearingly earnest, we truly believe he's formulating the next giant leap for mankind. Somewhat less convincing is the mission's chief scientist, Dr Bruno Taltalian, who comes with an *outrrrageous Franche eggsant* and facial hair so evidently false that when he first removes his glasses you expect his beard to go with them.

The Doctor is watching the Recovery 7 mission on TV at UNIT HQ. He's ripped out the TARDIS' control console for a good tinker in his laboratory. Or at least we assume this is the case. The more whimsical might note that there's nothing to say that this isn't a new design of the TARDIS control room. With its flock wallpaper, stained glass and Meissen porcelain, it has a Jules Verne, *fin de siècle* decadence that rather suits our time traveller. It's certainly a more homely environment for the Doctor than the TARDIS' current TV incarnation, which looks like the inside of a migraine. Also offering a new look is his assistant Liz Shaw, who this week is exhibiting a wig of such extravagant proportion she could surely be slingshot head first into the offside of the Hoover Dam and walk away unscathed. Without doubt, Liz is the most glamorous research scientist ever to have graced the corridors of *Doctor Who*. One of her five degrees from Cambridge must have been in Applied Funky Fashion. After she's kidnapped later in the story, the Brigadier reports: "I've issued Miss Shaw's description to every police force in the country." That must have been some conversation. "What's that? Any distinguishing features? Well. A huge white hat. Miniskirt. Knee-high white boots... Yes, like Yoko Ono on her wedding day. Last seen in the sort of car you find the clowns driving at the circus. Oh, and she can look surprisingly mannish from a distance. And did I mention the big ginger wig? *Hello?* Are you still there?"

A screeching transmission from Mars Probe 7 brings the Doctor to Space Command and straight into the story's best scene – well, its best non-action scene – as the Doctor insists that the signal is a coded message, and bullies Cornish through to the logical conclusion that a second signal must be a reply from Earth. The Doctor is so wildly pompous you want to stand up and cheer, and the Brigadier gets to play what will become Jo Grant's role, hinting to the Doctor that he might get further by at least feigning some manners and respect for the local hierarchy. Set against the resolutely modernist backdrop of the control room, the Doctor seems positively reactionary. "I never did trust those things!" he huffs about Taltalian's computer. And when the Frenchman – revealed to be a double agent – demands a vital data reel, the Doctor even seems to call upon supernatural powers, as the tape vanishes before our very eyes. "Zis is no time fer conjerin' tricks," insists Taltalian, and you can't help but agree. "That was simply transmigration of object," smarms the Doctor. "There's a great deal of difference between that and real science, you know." It's one small moment, but so contrary to the spirit of *Doctor Who* that it makes you want to climb into your television set, crawl back 40 years, and give everyone involved a firm slap about the face with a stiff halibut. What's especially galling is that Episode 1 has already offered a plausible set-up for this tomfoolery, thanks to a faulty TARDIS component which has the Doctor and Liz vanishing and reappearing in exactly the same way. Couldn't the Doctor have had that in his pocket?

Perhaps this was a detail lost in the serial's troubled journey from story to screen. The scripts for *Ambassadors* are the work of four writers – the credited David Whitaker, plus Malcolm Hulke, script editor Terrance Dicks and his assistant Trevor Ray. It's thanks to Dicks in particular that the thing coheres at all, but due to this troubled development *Ambassadors* never quite comes into focus, never quite builds a momentum. But while it fails to make the most of its potential, it certainly delivers its share of kinetic energy, principally in three wonderful action sequences cooked up by director Michael Ferguson and Derek Ware's stunt crew Havoc.

Jon Pertwee uses a megaphone in a vain attempt to upstage the Ambassadors... of Death!

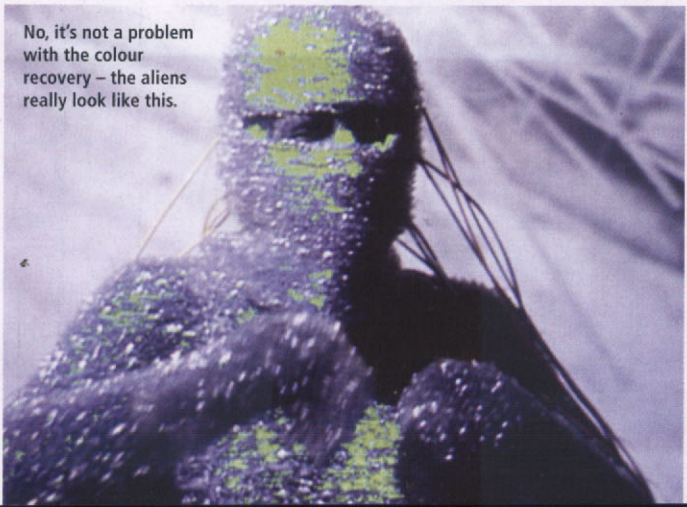
'*Ambassadors* certainly chooses some gloomy terrain. It's all mist and mud, slurry pit and slag heap...'

In Episode 1, UNIT tracks the source of the transmission to Mars Probe 7 to an abandoned warehouse. The baddies, though briefed not to kill anyone, come out all guns blazing, and soon bodies are crashing through tea chests as stuntmen boldly trampoline hither and yon. Somewhere in the Home Counties must be found the Tomb of the Unknown UNIT Soldier; a massive cenotaph topped by a simple relief of Pat Gorman. Meanwhile, as bullets ricochet around the Brigadier, he falls into a kind of blood frenzy, blasting away in all directions, before it all ends in a wonderfully butch and sweaty stand-off. This probably wasn't the evening when the Brigadier went home, bounced daughter Kate on his knee and told her his hippy idea about letting the science lead the military.

There's more action, and better, in Episode 2. Recovery 7 has crashed back to Earth – supposedly with the rescued astronauts aboard – but the villains hijack the UNIT convoy taking the capsule back to Space Command. A helicopter swoops in. Smoke bombs boom and belch. Riders are thrown from motorbikes as they slew sideways in the mud. A soldier briefly clings to one of the skids of the chopper and, while in flight, tries to wrench open the door – but then drops and tumbles down a ravine. In our modern era, *Doctor Who*, with generous budgets and all the artistry and processing power of The Mill, delivers many a thrilling action sequence. But we still know green screen when we see it – in 2012, just as in 1970 – and so it is that no-one else, to this day, has managed to convey the same sense of true and present danger as Havoc at their most fearless. In Episode 3, Liz Shaw is chased pell-mell across a rugby pitch by two heavies, and then, played at key moments by stuntman Roy Scamell, along a weir. For the cliffhanger, Liz tumbles to her seeming-certain doom in the torrent of water below. It all looks mind-bogglingly dangerous, and we shall never see its like again. It's also the moment when Liz Shaw proves herself a premier league assistant; by keeping her hat firmly jammed on her head throughout, and for giving one of her pursuers a proper wallop of a backhander.

But for all that *Ambassadors* enjoys getting out and about, it certainly chooses some gloomy terrain. It's all mist and mud, slurry pit and slag heap. In one chilling scene, two grey-faced corpses are taken to a concrete works, dragged from the back of a van and slowly buried under a landslide of mixed aggregates. However, despite all this gritty action, even by Episode 4 there's barely been enough plot to fill an egg cup, and what there is seems to pull in every possible direction. The villain of the piece is revealed to be the cold fish General Carrington, who is at times underplayed almost to nothing by John Abineri, which is what makes him so forgettable. The General, we learn, was part of the Mars Probe 6 mission – presumably to investigate the effect of zero gravity upon toupee tape – and saw his crewmate killed by aliens. Exactly how the cause of this death was explained away is anyone's guess; certainly UNIT knows nothing about it.

Carrington has gone on to kidnap three alien ambassadors as part of a plan to provoke Earth into launching a pre-emptive strike against what he believes to be possible invaders, but who the Doctor knows to be essentially benign. Carrington's chief lackey is Reegan – a more engaging performance from William Dysart – whose principal ambition seems to be to use the alien ambassadors as history's most high-maintenance team of bank robbers. Quite why Reegan and Carrington cart the space-suited beings back and forth in a van just to commit the odd murder is entirely unfathomable, but it does give us the story's signature visual moment as


No, it's not a problem with the colour recovery – the aliens really look like this.

one of the ambassadors stalks towards us out of the low evening sun, the light flaring and spotting across his sinister silhouette. Michael Ferguson had pulled the same trick with an Ice Warrior on Hampstead Heath a year earlier, but here he nails it. It's as beautifully contrived a shot as any you'll find in the whole history of *Doctor Who*.

The disconnection of motive and action is, again, the result of the fractured writing process. It's also why time seems to move at different speeds in different places. At one point, Liz escapes her captors merely to run straight into Bruno Taltalian, who has just appeared in the previous scene, set many miles away. But here he is in a car, suddenly dressed as Sherlock Holmes, and with nary a hint of a French accent.

When the end comes, it comes in a rush, and not with a bang but a whimper. Carrington is poised to unveil his aliens to the world, until the Doctor and UNIT pile in to stop him, and then the General simply hands over his gun and submits himself for arrest. His motivation turns out to be madness brought on by extreme xenophobia – or possibly vice versa – and though this might explain his wildly illogical scheme, it's not exactly satisfying. From the aliens themselves we don't hear another peep. And although our hero shows suitably Doctorish compassion toward Carrington, even he seems entirely indifferent as to what might happen next, and casually saunters off the side of the set.

This lack of engagement with the emotions of its characters is why only the swagger and flash of *Ambassadors* tends to linger in the memory. Or perhaps it's the fact that so much of the story features hopeless conspirators waving guns and shouting things like: "I need you to raid a number of isotope stores!"

Ambassadors is a fundamentally schizophrenic adventure. With its guns and gangsters on one side, and rocket ships and exploding briefcases on the other, it can't seem to decide if it wants to be *The Ipcress File* or *Joe 90*. But, in much the same way as *The Mind Robber*, *The Happiness Patrol*, *Love & Monsters,* or any of our other favourite eccentrics, *The Ambassadors of Death* pushes at the boundaries of what we might normally expect of *Doctor Who*, and should always be cherished for that.

DVD Extras

The production documentary, *Mars Probe 7: Making The Ambassadors of Death*, opens to urgent strings and stock footage of Apollo 13, and seems set to investigate this adventure's historical context. You're braced for Dr Matthew Sweet stalking the corridors of the Science Museum in Dr River Song's spacesuit; but, alas, we are denied that pleasure. Instead, the highlight is footage from a 1970 documentary about Havoc, which, accompanied by new interviews with the boys themselves, delivers a dizzying whirl of masculinity, derring-do and – let's be frank – unexpected homoeroticism. After a hard day on the *Doctor Who* set, the Havoc boys would enjoy a right old rave-up. They'd drink together, go dancing together, or merely share a shower and a sauna. Footage from those communal ablutions allows us to carefully assess Derek Ware's claim that "Roy Scammell has extremely good legs," and much more besides.

The stuntmen are also the stars of an excellent commentary, where they take centre stage for the action-heavy second episode. We learn that Alan Chuntz – who spent much of the 70s disappearing head first over Jon Pertwee's left shoulder – also taught kung fu to the Kray twins, had an uncanny resemblance to Charles Aznavour, and drove a London taxi in his spare time. Come to mention it, this section of the commentary, so thick with avuncular Cockney charm, is rather like finding yourself discussing *Doctor Who* with your cab driver. "These days, they're defying the laws of physics with all that CGI, ain't they?" opines Derek Ware from the driver's seat, or possibly hanging from the front bumper. You nod in agreement. This is from a man who knows how important it is to respect the laws of physics. They'll always get you in the end, especially if you're tumbling head over heels for Jon Pertwee.

Toby Hadoke moderates the commentary with his customary skill and insight. We must be grateful for whatever quirk of scheduling led to it being taped so far ahead of release. The fact that three contributors – Nick Courtney, Caroline John and Peter Halliday – have died since its recording is a sobering reminder of the great blanket of silence that is slowly unrolling over the history of *Doctor Who*. And then Terrance Dicks refers to *The Sarah Jane Adventures* in the present tense, and your breath catches once more.

Ultimately, however, the great, great joy of this release is to see *The Ambassadors of Death* returned to full colour for the first time since 1970. The sharp little cruelty of this story is that while the first episode survives in perfect condition, the rest has had to be recoloured and reassembled from a wide range of lesser material by the Restoration Team and associates. This task required astonishing ingenuity and invention, and untold hours of tedious amendment and correction by hand. The results can never be perfect, and the finished product is, by necessity, a patchwork. In Episode 3, for example, Liz Shaw's wig gives off a comforting golden glow, like a Belisha beacon on a foggy night. But it's nothing short of a miracle that there's colour here at all. And it's a shocking omission – scandalous, in fact – that those responsible are not credited anywhere on the DVD or the packaging. And so: thank you, Richard Russell, for your dedicated work on colour recovery; thank you, Peter Crocker, for the painstaking effort required in pulling it all together; thank you, Jonathan Wood, for the final grading; and thank you, Mark Ayres, for your exacting sound restoration.

As all these wonderful episodes are restored to us, one is left gawping open-mouthed in awe at quite how bloody clever people can be.

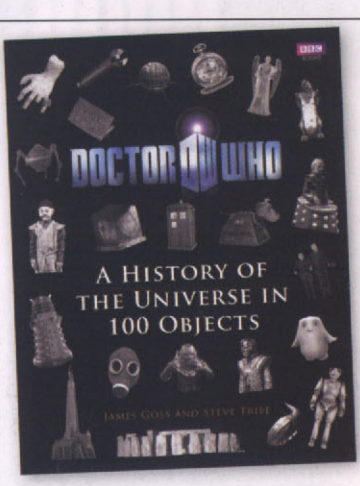
GARY GILLATT

A History of the Universe in 100 Objects

HARDBACK BBC Books

WRITTEN BY James Goss and Steve Tribe

RRP £20.00


BBC
DOCTOR WHO
A History of the Universe in 100 Objects
James Goss and Steve Tribe

> **'The book is like the series itself – serious one minute, funny the next, but always fabulous to look at...'**

A *History of the Universe in 100 Objects* starts with an excellent example of getting your excuses in first. 'This book is wrong,' confess authors James Goss and Steve Tribe. There's no way you can tell the history of *Doctor Who* in 100 objects, let alone the universe, and no-one, but no-one, is ever going to agree with all the choices made. But then, as they say, isn't 'that part of the fun?'

In truth, the book's title is a bit of a cheat. Yes, there are 100 objects, but each one leads onto other subjects and examples, and while its introduction does its best to provoke, this is a hugely entertaining and often quirky book that looks at *Doctor Who* both in front of and behind the camera with knowledge, affection, seriousness and wit. Put in the order of earliest object first, the book's occasional irreverence is clear straight away: Object 2 is *Tegan Jovanka's Lipstick* (*Castrovalva*), while Object 10 is *The Doctor's Pipe* (*100,000 BC*). Remember when the series was revived in 2005 and most *Doctor Who* books were lightweight monster books? Back then, a checklist on smoking in *Doctor Who* would have been unthinkable, let alone 'in the know' gags like 'The Countess in *City of Death* smokes using a cigarette holder but does so with elegance and beauty. Probably.'

The book jumps about like this throughout. Object 46 – *Metebelis Crystal* is all crystals (Kronos, Kontron, Enlightenment *etc*) and clairvoyance (Professor Clegg, Miss Hawthorne). Object 29 – *The Loch Ness Monster* covers real sightings and the show's attempts to do other giant monsters in the cheekily titled *Biting off more than you can chew*. The book has a love of such sub-headings along with *You can't get the staff* for slave races, and *Kill them, kill them in a bit* for villains delaying the inevitable.

The authors can't avoid tackling the series' icons – the TARDIS, the Daleks, K9 etc – and they're all here, but the information (inevitably familiar to most fans) is packaged with a good deal of inventiveness. No fan can resist a good list or set of statistics such as the TARDIS (Object 52 – not 40?) and the calculation over which Doctor was the least bad at piloting it.

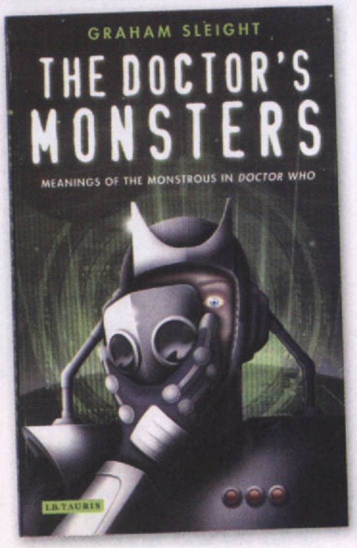
The book, however, is even better when it's thinking outside the box. Agatha Christie's *The Murder of Roger Ackroyd* might seem inflated as one of the universe's 100 objects and it probably is, even with 2009's Christie-themed episode *The Unicorn and the Wasp*, but the information it contains is utterly fascinating. Certainly this reviewer hadn't spotted quite so many Christie titles hidden in that episode or knew that in the real 1920s, detective fiction was expected to follow very strict rules and that Christie, for a time, was vilified for breaking them all. This kind of research adds another layer, real facts sitting alongside imaginary ones: Object 37 – *The Internet* (*aka* WOTAN *aka* The Post Office Tower) points out that, despite a one-time revolving restaurant and starring role in *The War Machines*, the Post Office Tower was an official secret up until 1993 and was forbidden to appear on maps.

If the authors want to turn us into "No, that's not right..." know-it-all Susan Foreman types like the book's introduction openly encourages, then so be it. I wouldn't dream of questioning its historical accuracy. If it says the Internet was invented in 1966 by an English professor called Brett, well, check the dates, it might have a point. But as for notable absentees, pity the poor Ice Warriors, one-time fan favourites and in the pantheon of great monsters but now ushered in on the back of Object 70 – *Bowie Base One*.

A History of the Universe in 100 Objects embraces all eras of *Doctor Who* but feels very 'now' all the same. It has the current series' playful language and way of looking at things and it knows its audience. The book is like the series itself – serious one minute, funny the next but always fabulous to look at. Take a bow, illustrator Peter McKinstry who, whenever possible, draws with the passion of an engineer – note the stripped-down K9, the Yeti and the Sandminer Robot.

Doctor Who books run into the hundreds but few have actually captured what it's like to watch the series as much as this one does.

VANESSA BISHOP



The Doctor's Monsters

NON-FICTION IB Tauris
WRITTEN BY Graham Sleight
RRP £12.99

In *The Doctor's Monsters*, science-fiction editor and critic Graham Sleight takes our favourite villainous creatures from the entire run of the series and explores what inspired the way they looked and behaved, as well as what they may have stood for in the social and political periods in which they appeared. From the Autons to the Zarbi – just what was it about these monsters that had us watching the Doctor's adventures through our fingers or from behind the settee?

Some of the suggestions have long been acknowledged by *Doctor Who* fans – we all accept that Daleks are Nazis, ethnically cleansing the universe from the comfort of individual tanks – but others are certain to provoke lively debate. Do the Cybermen represent our fear of organ transplants? Were the Sea Devils less threatening than their land-locked cousins, the Silurians? And just why did Auton Mickey (*Rose*, 2005) look fake and plasticky when Auton Rory (*The Pandorica Opens/ The Big Bang*, 2010) was almost indistinguishable from the real thing?

One of the challenges faced by Sleight was which monsters to feature. Human and human-like villains didn't make the cut and there are some surprising choices regarding the show's more traditional monsters. The Zygons, for example, barely get a mention (save for a suggestion that the book might have been called – rather brilliantly – *Let Zygons Be Zygons*), while the Adipose get a whole chapter to themselves. There is, however, a comprehensive list of every *Doctor Who* monster at the back of the book.

The Doctor's Monsters won't be to every fan's taste but, if you enjoy a healthy dispute over whether the Toclafane are willing murderers or just hapless victims – you'll find plenty of starting arguments here.
TOMMY DONBAVAND

The Comic Strip Companion

NON-FICTION Telos
WRITTEN BY Paul Scoones
AVAILABLE FROM *telos.co.uk*
RRP £16.99

THE COMIC STRIP COMPANION
The Unofficial and Unauthorised Guide to Doctor Who in Comics: 1964 - 1979
Paul Scoones

It's amazing to think that more effort and thought has probably gone into this excellent volume than went into crafting the original comic strips catalogued within. That's not to say for a moment that those creatives behind the TARDIS' travels across the frames of the nation's comics prior to *Doctor Who Weekly*'s 1979 arrival just couldn't be bothered. Nobody aims to deliver substandard work – it was just that these tales came from a very different world…

This comprehensive book presents a history of the Doctor's undertakings in the pages of *TV Comic*, *Countdown* and a few others over a 16-year period. Of course, what we're studying here was material churned out production-line style for an audience that was believed to be less than discerning. These flimsy comic strips were never intended to be worthy of study and analysis. In the UK, the art of graphic adventure wasn't really taken seriously until the late 1970s, and before then it was predominantly regarded as being suitable only for children. The subject matter often lacks the sophistication of what chokes the shelves of the average comic store today.

But that's the important thing. In addition to offering a chronology of the Doctor's comic-based escapades, the instances where his dimensionally transcendental Gladstone bag came into play, or of when one Doctor was redrawn over the top of another (in order to allow an old story to be presented to a new audience), this volume paints a picture of the culture of the time. In addition, fascinating memos between publishers and production office are cited to give a glimpse into the thinking behind styles of storytelling, as well as demonstrating how money and legal agreements sometimes determined the narrative.

Chicks Unravel Time

NON-FICTION
Mad Norwegian Press
EDITED BY Deborah Stanish and LM Myles
AVAILABLE FROM *madnorwegian.com*
RRP £12.46 (UK), $19.99 (US)

Over the last few years, Mad Norwegian Press has scored great success with *The Geek Girl Chronicles*, a series of volumes that examine artefacts of popular culture purely from the female perspective. The rightly feted *Chicks Dig Time Lords* won a Hugo Award last year, and now the Chicks are back, still digging Time Lords, this time attempting to unravel the entire 50-year history of *Doctor Who* in a collection of enlightening, witty and thought-provoking essays.

You can take three routes through the essays on offer here; start at the beginning and work your way to the end; dip in randomly; or follow the thread through *Doctor Who*'s chronology, as each piece is handily labelled by season or series. Whichever method, you'll find a collection of highly readable pieces in *Chicks Unravel Time*, from multiple voices serving up wide ranging opinions on *Doctor Who*.

Each essay is penned by notable writers and/or prominent *Doctor Who* fans, kicking off with Barbara Hambly's *Regeneration – Shaping the Road Ahead*, describing her nervous reticence over the return of the Doctor in 2005, and how she needn't have worried. Diana Gabaldon charts how Patrick Troughton's final season had a

CHICKS UNRAVEL TIME
Women Journey Through Every Season of Doctor Who
Edited by Deborah Stanish & L.M. Myles

A History

NON-FICTION
Mad Norwegian Press
BY Lance Parkin
AVAILABLE FROM *madnorwegian.com*
RRP £31.29 (UK), $39.45 (US)

A History is nothing short of breath-taking – and I'm not just talking about the weight of this third edition, clocking in at 784 pages, 350 pages more than the previous version. The sheer amount of work that has gone into updating *A History*, the minute attention to detail, the cross-referencing and fact checking, is enough to make grown men weep.

A History seeks to place every event referred to in *Doctor Who* into a single, linear timeline – a project that writer Lance Parkin has been stewarding since the first version of this undertaking appeared as *The Doctor Who Chronology* in 1994. Since then it has expanded through various incarnations to this latest update, which sees Parkin joined by Mad Norwegian's Editor in Chief Lars Pearson as co-writer.

I just want to place in context the sheer amount of work taken on by Parkin and Pearson here. The last edition was released in 2007 – think about how many *Doctor Who* stories have been broadcast since then, up to *The Doctor, the Widow and the Wardrobe*. Add to that every episode of *Torchwood*, *The Sarah Jane Adventures*, and *K9*. That's a blistering amount of work, but the boys don't stop there. *A History* is as comprehensive as it gets, adding in comic strips, audios (including spin-offs like *Iris Wildthyme*), novels and webcasts, covering every strata of *Doctor Who* and related series.

It's a joy. The book is presented in five sections as a chronological journey through universal history – Pre History, Present Day, Future History, Daleks and Gallifrey. The text is compact and detailed, and exhaustively footnoted. Reading how the authors arrived at conclusions to date a particular event is as fascinating and entertaining as the main body of text.

A History is an essential reference work for the fan with an enquiring mind, or you may just happily lose yourself in its pages to follow a particular sequence of stories to see where you end up.

The concept of one consistent fictional history for such a disparate canonical entity as *Doctor Who* is never going to be perfect. Parkin and Pearson acknowledge this in their introduction. This edition of *A History* is as close to that ideal as we're going to get, and for sheer determination and creative energy, these two universal historians deserve a standing ovation.
MARK WRIGHT

While most reviews of the escapades demonstrate that the chucklesome, charming strips were too insubstantial to withstand close-scrutiny, when one does receive praise it makes you want to dig out the issues and read them. Fault is often found with the works under examination – but this doesn't obscure the love. Although there are no illustrations of the comic art panels themselves, the writing is good enough for this not to matter too much.

While there is some terrific research into *Doctor Who*'s comic strips on the internet, it's a huge oversight that there has been precious little on the printed page about the Doctor's comic history since the demise of *Doctor Who Classic Comics*, 18 years ago. Combining what has gone before with both a fresh eye and a rich selection of period documentation, this is a long-standing gap in the publishing market that has now been plugged admirably by this entertaining offering. **ANDREW PIXLEY**

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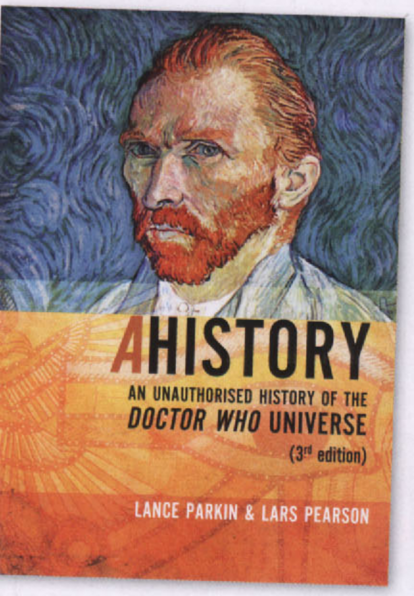
profound effect on her future as a writer, and I was particularly taken with Caroline Symcox's appraisal of spirituality in Jon Pertwee's final series, and would be keen for her to examine the entirety of *Doctor Who* in the same fashion. Similarly, Rachel Swirsky's *Guten Tag, Hitler*, is beautifully constructed.

There's something for everyone here. Your thoughts will definitely be provoked. By the nature of these rattle bag-style collections, you're not going to agree with everything. I bristled a couple of times – Laura Mead's *David Tennant's Bum* could easily undermine the wit and eloquence on display elsewhere. But it's a minor blip in an otherwise excellent collection.

Chicks Unravel Time is another triumph for this series, and I hope that Mad Norwegian is already lining up the Chicks for a further volume themed around the Doctor's adventures.
MARK WRIGHT



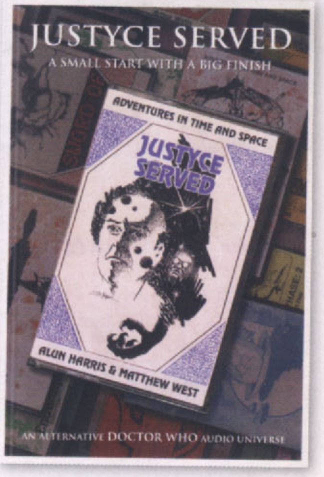
Justyce Served

NON-FICTION Miwk Publishing
WRITTEN BY Alan Harris and Matthew West
AVAILABLE FROM: *miwkpublishing.co.uk*
RRP £19.99

Between 1984 and 1993, a group of fans produced its own unlicensed audio drama version of *Doctor Who*, releasing a series of stories too broad and adult for television. These 'Audio Visuals' were set apart from other such amateur efforts by the high standard of writing, acting and production they quickly came to achieve. Many of those responsible, including Gary Russell and Nicholas Briggs, later worked on *Doctor Who* in official capacities for Big Finish and the BBC.

Alun Harris and Matthew West's book charts the history of the Audio Visuals, featuring a detailed guide to each play. The background to the development and recording of each script, particularly in the instances when the loosely-defined Audio Visuals team didn't quite see eye-to-eye, is fascinating. Whilst some of the information presented can be a little dry, the authors' infectious enthusiasm for the series is well conveyed in their opinionated overviews of each of the four seasons.

Given the non-visual subject matter, *Justyce Served* is surprisingly well-illustrated, with reproductions of the original cassette tape covers, behind-the-scenes photographs, comic strips and sketches, and the book's presentation is generally excellent.


JUSTYCE SERVED
A SMALL START WITH A BIG FINISH
ADVENTURES IN TIME AND SPACE
JUSTYCE SERVED
ALUN HARRIS & MATTHEW WEST
AN ALTERNATIVE DOCTOR WHO AUDIO UNIVERSE

This is an essential book for fans who experienced the illicit thrills of the Audio Visuals first time round, while for those yet to encounter the series it will be an eye-opening account of fan creativity at its peak.
OLIVER WAKE

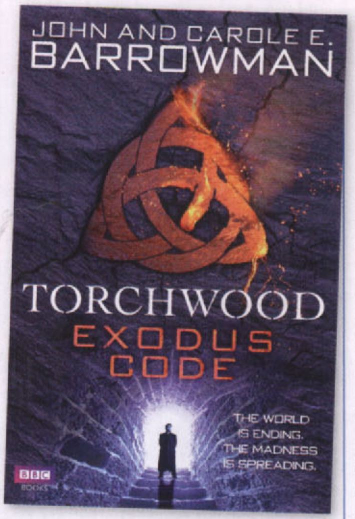
Torchwood: Exodus Code

NOVEL BBC Books
WRITTEN BY John Barrowman and Carole E Barrowman
FEATURING Captain Jack Harkness, Gwen Cooper, Rhys Williams
RRP £16.99

Torchwood's last television outing to date, *Miracle Day*, concerned an ancient force, buried within the Earth, which caused a global crisis in the human population and was somehow linked to the past of Captain Jack Harkness. *Exodus Code*, a brand new original *Torchwood* novel, tells the story of an ancient force, buried within the Earth, which causes a global crisis in the human population and is somehow linked to the past of Captain Jack Harkness. Okay, so there are famously only seven basic stories in literature, but this is pushing it a bit, don't you think?

This time, worldwide disaster follows a series of undersea disturbances as women are afflicted by a madness that causes them to attack their loved ones and self-mutilate. Although this gives rise to some gruesome moments, the premise doesn't have the potency of *Miracle Day*'s 'no-one can die any more'. Jack identifies the cause of the chaos as a force buried near a mountain village in Peru, first encountered by him some 80 years ago.

The action of *Exodus Code* is divided between that village in the 1930s and the present day; Swansea, where Gwen and Rhys have settled with their daughter, which is close to one of the undersea disturbances; and the *Ice Maiden*, a boat the crew of which is investigating the disturbances and becomes a kind of proxy Torchwood team. To their credit, the crew members fulfil this brief admirably: the dominant mode of their dialogue is a slightly forced sexual badinage and, with crushing inevitability, one of them ends up doing the nasty with Jack.


JOHN AND CAROLE E. BARROWMAN
TORCHWOOD
EXODUS CODE
THE WORLD IS ENDING. THE MADNESS IS SPREADING.
BBC BOOKS

The Torchwood backstory is by now a catalogue of woe that could slot into the Book of Job without embellishment, which might account for the rather subdued versions of the main characters on offer here. This isn't necessarily altogether a bad thing. On television, Captain Jack's high camp and LA dentistry can wear thin pretty quickly – to put it mildly – while John Barrowman's public persona is unlikely to see him confused with the late Isaiah Berlin. His role as co-author, then, might lead some readers to fear the worst – but Jack, while recognisably Jack, is on somewhat muted form here. Meanwhile, Gwen is confined to discontented domesticity, mourning the fallen of Torchwood and missing the thrill of their early adventures. She is also an early victim of the madness that begins sweeping through the women of Earth. While this takes the threat to the heart of Torchwood, it also effectively removes Gwen from much of the action, which is a flaw when most of the team have already been thrown under a bus.

Exodus Code is well-paced, and the Barrowmans do a decent job of bringing the different narrative strands together as the novel reaches its final pages. That said, the climax itself feels a little rushed and the resolution slightly too easy, while the combination of Jack's connection to the buried force and a sacrifice that isn't really a sacrifice raise yet further uncomfortable echoes of *Miracle Day*. Another problem is that while there is a palpable threat to the Earth in *Exodus Code*, there is no enemy as such – it feels as though Jack *et al* are battling the effects of a natural disaster, rather than malign aliens.

With further television episodes looking unlikely, books such as *Exodus Code* would seem to be *Torchwood*'s future, for the time being at least. Yet with most of *Torchwood*'s original characters dispatched and the Hub destroyed, what form that future might take is unclear and *Exodus Code* offers few clues. It's a reasonable, if derivative, adventure story, but it also feels like something of a holding exercise. The end of *Miracle Day* strongly suggested that Rex Matheson would become a Torchwood regular, but when he turns up briefly in *Exodus Code* it is very much on the sidelines. Perhaps the character is being kept in play but in the margins until it's known whether there will be any new TV episodes – and whether Mekhi Phifer will want to be a part of it. The ingredients for a strong continuation to the *Torchwood* story are all there, but they need a direction that is missing from *Exodus Code*, presumably because it hasn't yet been decided upon. **HYWEL EVANS**

'The Torchwood backstory is a catalogue of woe that could slot into the Book of Job...'

The Burning Prince

AUDIO DRAMA Big Finish

WRITTEN BY John Dorney
STARRING Peter Davison (the Fifth Doctor)
ALSO STARRING Caroline Langrishe (Shira), George Rainsford (Prince Kylo), Clive Mantle (Tuvold)
RRP £14.99 (CD), £12.99 (download)

Several years ago, Big Finish released a series of three linked plays – the *Excelis* trilogy – each featuring a different Doctor. The company is repeating the trip with this latest trilogy of main range audios, beginning with the Fifth Doctor and *The Burning Prince*.

Apparently picking up on Peter Davison's observation that his Doctor could run faster than the others, John Dorney's play begins in top gear with a ship load of hardened soldiers on a rescue mission to locate Princess Aliona the fiancée of their Prince, Kylo, who has been lost on a hostile alien planet. The objective is to end the generations-long war between Gadarel and Sorsha with the marriage of the Prince and Princess of the contesting royal houses. But while the main threat seems to be the deadly planet below, the spaceship itself is in deadly danger from both a saboteur and a deadly cargo – a deadly sabre-toothed tiger released from its cage. By the end of the first episode, the body count is already astronomical.

Playing with the standard obsessions of the last Davison series on television, Dorney models the first episode closely on *Alien* – a rampaging beast wiping out the crew of a spaceship, and the second episode on that film's sequel, with a dropship landing on a planet positively crawling with the fanged beasties. With heroic starship troopers hurling themselves out of airlocks, the Doctor crash-landing the ship, and then leading the survivors in a desperate race to safety, this is a relentless listen. Amazingly, director Ken Bentley makes this work exceptionally well on audio, meaning he's perhaps the Graeme Harper of *Doctor Who* audio directors.

But this is no mindless death race, Dorney's too good a writer for that. So, in amongst the shouting and running there's plenty of introspective moments – most impressively for the Doctor himself. Travelling alone (Tegan and Turlough are holidaying in Amsterdam), this is clearly the Doctor of the 1984 series, haunted by his failure to find another way to stop the massacre on Sea Base 4, and desperate to save just one life. There is more than a hint of his very last mission – to save Peri's life – in this play. Davison responds to the energy of the script with a breathless, compelling performance, complete with his Doctor's slightly bitter sarcasm and Anglo-Saxon hopeless idealism.

Elsewhere, the supporting cast is strong – not least Clive Mantle as the similarly idealistic Ambassador Tuvold, a man who wants to end the war, and George Rainsford as Prince Kylo – afflicted with pyrokinetic powers that erupt whenever he's angry, a kind of Inflammable Hulk.

The Burning Prince ends, like so many TV stories of its period, with a victory that tests the Doctor's ability to stick to his standards in the face of a hostile universe. Because it plays out on a relatively confined stage, we only get hints of the wider Gadarel/Sorsha conflict so where this trilogy goes from here is hard to guess. However, on the basis of this play, it's going to be fun finding out.
MATT MICHAEL

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PETER DAVISON IN
THE BURNING PRINCE
BY JOHN DORNEY
THE AUDIO ADVENTURES OF DOCTOR WHO
FULL CAST AUDIO DRAMA

The Rosemariners

DOCTOR WHO
THE LOST STORIES
FOUND AT LAST...
FRAZER HINES & WENDY PADBURY PERFORM
THE ROSEMARINERS
BY DONALD TOSH

AUDIO DRAMA Big Finish

WRITTEN BY Donald Tosh
FEATURING The Second Doctor, Jamie and Zoe
STARRING Frazer Hines (Jamie), Wendy Padbury (Zoe), David Warner (Biggs), Clive Wood (Rugosa)
RRP £12.99 (CD), £10.99 (download)

Horticulture takes a sinister new twist in this latest *Lost Story*, which might have been called 'Titchmarsh of the Daleks'. Space Station 454 is being closed down, its crew apparently evacuated, leaving only xeno-botanist Arnold Biggs on board to greet the Second Doctor, Jamie and Zoe. But they aren't alone for long, because Commander Rugosa from the mysterious planet Rosa Damascena requires Biggs' help to overcome an infestation of Dalek-cultivated cuttings from Kembel. And before you can say 'Varga Plant', the TARDIS crew is plunged into another adventure.

Narrated by Frazer Hines and Wendy Padbury, with Biggs voiced by the ever-welcome guest star David Warner, *The Rosemariners* takes the same hybrid approach as previous Troughton-era *Lost Stories*, balancing *Companion Chronicle*-style narration with performed interludes. The approach works well enough, and, as always, Frazer Hines does an uncannily accurate impersonation of the Second Doctor. In fact, it's so good that it ought to convince the audio producers to vary their approach and – dare I say – just re-cast the earlier Doctors.

The Rosemariners is pretty standard stuff for its period: a space station setting, massive green aliens stalking the corridors and a plot that revolves around brainwashing are a mash-up of Patrick Troughton-era hallmarks. The only time it's obvious Tosh isn't entirely familiar with this era is in his reliance on the continuity of the Terry Nation Dalek story that he script-edited, and in the slightly frothy motivations and methods of the aliens.

What stands out in the script is Tosh's sense of humour – "Is he an alien?" wonders one character. "Certainly not. He's French," comes the indignant response. An encounter with Felicity, one of the station's catering staff, is a delightfully batty interlude. Plus Tosh also has a delicious turn of phrase – the Doctor is the "vagabond pilot" of the TARDIS, for example.

The other thing that stands out is Wendy Padbury, the perfect female companion for Troughton's Doctor – in that she's practically a female version of him, almost down to the same vocal tics as she panics under pressure. Zoe's both precociously clever at deducing what's going on, and able to bluff her way through when she's not sure – as here, when she's mistaken for the station's Communications Officer. Plus she's cute as a button, and *The Rosemariners* is a great showcase for the character and for Padbury.

So although it's unlikely to be remembered as anything other than a moderately interesting story, in this release you get Wendy Padbury, Frazer Hines and David Warner all being exceptionally good. If *that's* not worth listening to, then I don't know what is.
MATT MICHAEL

> **'What stands out in *The Rosemariners* is Donald Tosh's sense of humour...'**

Project: Nirvana

AUDIO DRAMA Big Finish

BY Cavan Scott and Mark Wright
PERFORMED BY Maggie O'Neill, Amy Pemberton and Sylvester McCoy
FEATURING The Seventh Doctor, Lysandra Aristedes and Sally Morgan
RRP £8.99 (CD), £7.99 (download)

A timely release for this *Companion Chronicle*, which features the Seventh Doctor's 'Black TARDIS' crew – Lysandra Aristedes and Sally Morgan – who have played such a big role in Big Finish's most recent main range trilogy. Listeners to those plays will know that the Doctor was engaged in a final struggle against the elder gods, Lovecraftian horrors from the dawn of time, and had enlisted the help of Lysandra (formerly of the Forge) and Sally to help track down and defeat his satanic foes.

Project: Nirvana takes place before that trilogy, and includes a neat cameo from Sylvester McCoy, sending the two women on a mission to intercept a train making its way through an icy wilderness. On board are soldiers from C4 – that is, the Forge – and something monstrous in the baggage carriage. Something that's escaped. Something with teeth.

Although initially presented as a two-hander, with performance duties equally split between Maggie O'Neill and Amy Pemberton, this is very much Lysandra's story, exploring her relationship with the Forge and the dark secret behind her relationship with the Doctor. Much as the Doctor forced Ace to confront her past, here Lysandra is faced with her younger self, still a committed soldier of the Forge, dedicated to claiming extraterrestrial technology for King and Country.

DOCTOR WHO
CLASSIC DOCTORS · BRAND NEW ADVENTURES
PROJECT: NIRVANA
THE AUDIO ADVENTURES OF DOCTOR WHO
THE COMPANION CHRONICLES

As events on the train escalate out of control, and Sally starts to fall under the influence of Derleth (not the most subtle nod to Lovecraft), the younger Lysandra needs the answers her older self should be able to provide. But the older Lysandra can't remember any of this happening.

The stage seems to be set for a Steven Moffat-style 'timey-wimey' solution, but the climax of the play is more disturbing than that – as we've come to expect from writers Mark Wright and Cavan Scott, whose *Project* plays often feature some existential horror and a gut-punch of a reveal.

Although in the final analysis it's not really necessary to listen to this audio to understand Lysandra's character, it adds an intriguing extra layer to what's going on in the 'gods' trilogy. **MATT MICHAEL**

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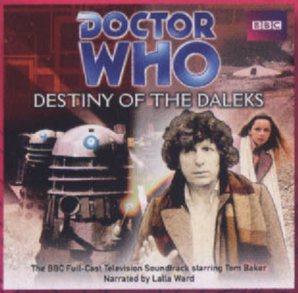
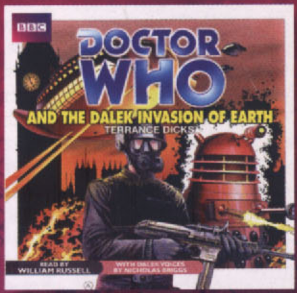
THE DALEKS HAVE LANDED AT AUDIOGO!

BBC AUDIO
DOCTOR WHO
AND THE DALEKS
READ BY WILLIAM RUSSELL
5 x CD

DOCTOR WHO
AND THE DALEKS


DOCTOR WHO
BBC
DESTINY OF THE DALEKS
The BBC Full-Cast Television Soundtrack starring Tom Baker
Narrated by Lalla Ward

DOCTOR WHO
DESTINY OF THE DALEKS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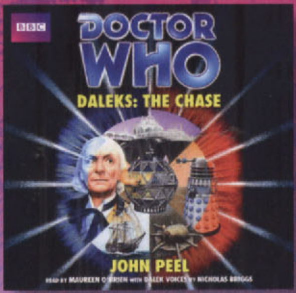
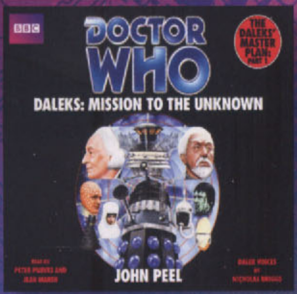
DOCTOR WHO
AND THE DALEK INVASION OF EARTH
TERRANCE DICKS
READ BY WILLIAM RUSSELL
WITH DALEK VOICES BY NICHOLAS BRIGGS

DOCTOR WHO
THE DALEK INVASION OF EARTH


BBC
DOCTOR WHO
DALEKS: THE CHASE
JOHN PEEL
READ BY MAUREEN O'BRIEN WITH DALEK VOICES BY NICHOLAS BRIGGS

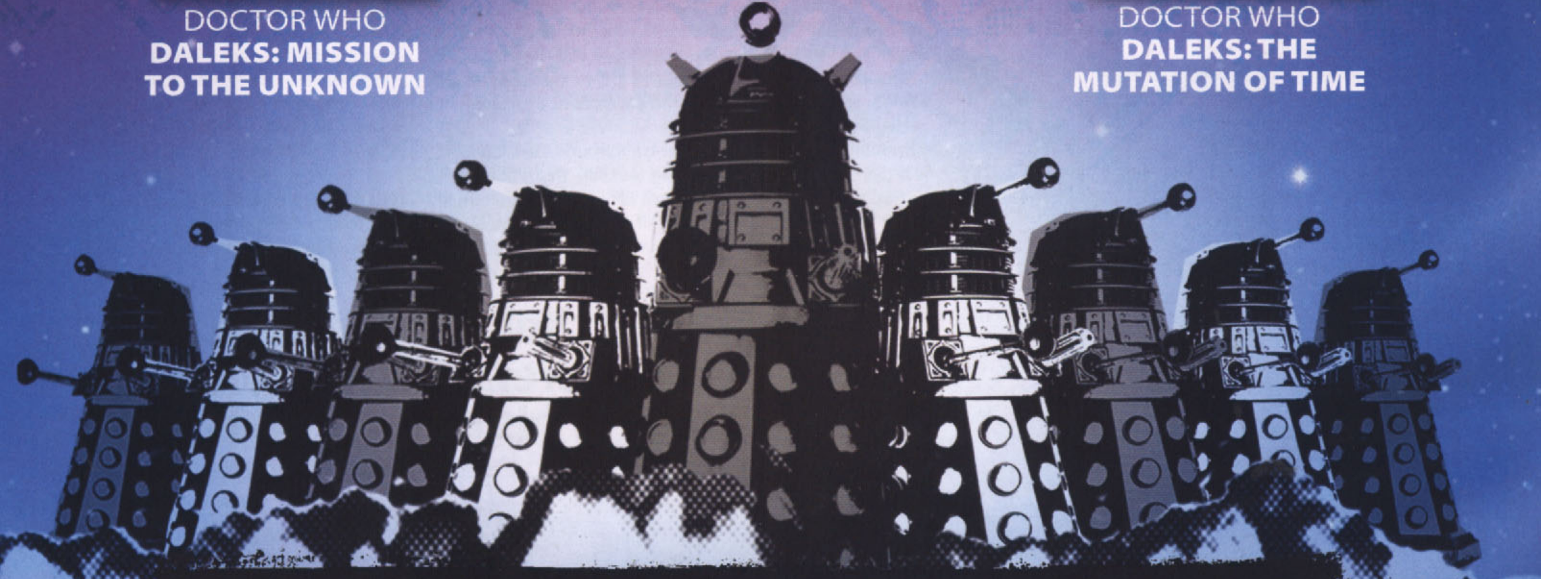
DOCTOR WHO
DALEKS: THE CHASE


BBC
DOCTOR WHO
THE DALEKS' MASTER PLAN: PART I
DALEKS: MISSION TO THE UNKNOWN
JOHN PEEL

DOCTOR WHO
DALEKS: MISSION TO THE UNKNOWN

BBC
DOCTOR WHO
THE DALEKS' MASTER PLAN: PART II
DALEKS: THE MUTATION OF TIME
JOHN PEEL

DOCTOR WHO
DALEKS: THE MUTATION OF TIME



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BBC

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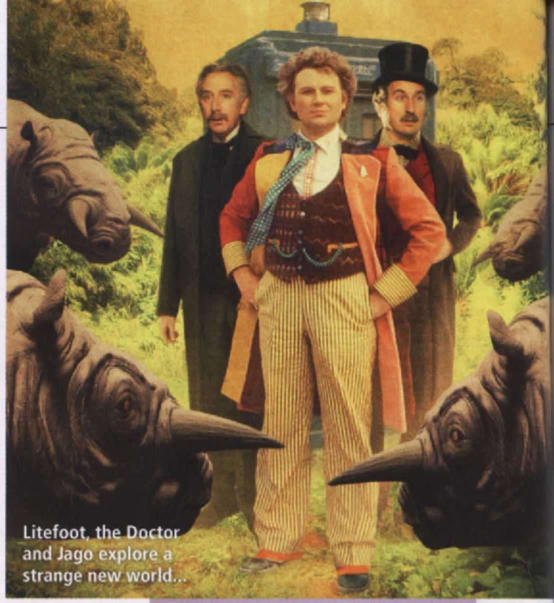
Voyage to Venus & Voyage to the New World


Litefoot, the Doctor and Jago explore a strange new world...

AUDIO DRAMAS Big Finish

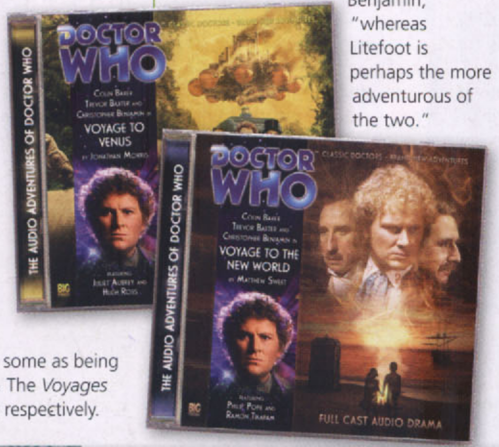
WRITTEN BY Jonathan Morris, Matthew Sweet
STARRING Colin Baker (the Sixth Doctor), Christopher Benjamin (Henry Jago), Trevor Baxter (Professor Litefoot)
ALSO STARRING Juliet Aubrey (Vulpina), Catherine Harvey (Felina), Philip Pope (John White), Ramon Tikaram (Wanchese)
RRP £5.00 (CD), £1.00 (download) each

RELEASED 30 NOVEMBER & 30 DECEMBER

Jago and Litefoot are back in *Doctor Who*! First introduced in the Fourth Doctor TV story *The Talons of Weng-Chiang* (1977), the two Victorian gentlemen have since become stars of their own audio spin-off series from Big Finish Productions – and this month, they finally get to travel in the TARDIS. The fourth run of *Jago & Litefoot*, released earlier this year, featured the Sixth Doctor, and ended with all three characters departing into time and space together.

Now, their story continues in *Voyage to Venus* and *Voyage to the New World*, a pair of hour-long *Doctor Who* Specials that only cost a quid each!

"We wanted to offer something really, really special," explains Big Finish executive producer Nicholas Briggs, "that would perhaps bring people to Big Finish for the first time." The company's prices are influenced by high production costs and increasingly rife piracy. Ordinarily, an hour-long story would retail at £8.99 digitally or £10.99 on CD, but this is still perceived by some as being prohibitively expensive. The *Voyages* are each £1 or £5 (CD) respectively.



"My belief is that there is a tipping point somewhere in terms of pricing," Nick argues, "where we could get the price low enough to attract many more listeners. Enough people need to buy in to these experimental prices to bring in enough revenue to make them as successful as if they'd been sold at 'full' price."

If that happens, a wider, permanent change would be introduced – so if you've previously found the prices of the plays a problem, buying the *Voyage* Specials is a chance to lower them! Plus, they have Jago and Litefoot as the Doctor's companions. Amazing.

"I think they relate to each other slightly differently," notes actor Trevor Baxter, when we ask how his character, Litefoot, and his colleague Jago (Christopher Benjamin), cope with the idea of their old friend the Doctor having a new body in *Voyage to Venus*. "In the same way that we are talking to you slightly different than we were to the previous interviewer – you adjust automatically, you don't have to think about it. So yes, it's a bit different with Colin Baker's Doctor, but it's an automatic thing, very easy and natural."

Venus, by Jonathan Morris, takes Jago and Litefoot into the far future. At least one of them is not okay with this.

"I think Jago is always yearning for the Red Tavern," chuckles Christopher Benjamin, "whereas Litefoot is perhaps the more adventurous of the two."

Trevor agrees. "He's an adventurer, I think, at heart. I often think of his as a life unlived. I always feel with Litefoot that there's the housekeeper, there's the creature comforts, but there's a world outside he would like to get to."

"That applies to everybody, doesn't it?" asks Chris.

"Possibly," Trevor concedes, "but speaking for my character, these stories fulfil that yearning for adventure that was there in *The Talons of Weng-Chiang*. It's lovely finally being able to explore it."

The second play, *Voyage to the New World* by Matthew Sweet, is set in 1590, on Roanoke Island – the site of the first English colony in the Americas. Famously, the Roanoke colonists disappeared. "I think it's much more well-known in America than it is over here," says Matthew. "It's kind of one of the founding myths of America. Where did all these people disappear to? It seemed like a mystery that Doctor Who would solve!"

Did that historical setting require much research? "The account of the voyage survives," Matthew explains. "I tried to make the story fit into the hole that really existed in the history. I'd been to an exhibition at the British Museum about the first contact between Europeans and Americans, which featured lots of the drawings made by the governor of the colony, who's a character in the story. I remember going round the exhibition and thinking 'Actually, this isn't much different from contact between humans and aliens' – if we were thinking about managing that event, when it happens, looking back to that first meeting between Europeans and Americans might not be a bad place to start!"

Both these special stories remove Jago and Litefoot from their comfort zones. How do they cope?

"I think it's interesting that what's happened – and this was sort of an accident, really – is that both Jonny and I have done stories about empire," points out Matthew. "They've been put into a situation that has an analogy in the nineteenth century. *Voyage to Venus* and *Voyage to the New World* are both about colonisation and empire; they're going further away than they've ever been before, but the societies they find themselves dropped into are not that different for two men who were the product of the British Empire..."

DAN TOSTEVIN

BUY THEM BECAUSE: **Jago and Litefoot travel by TARDIS and get to be the Doctor's companions! And at this price, it's a steal.**

WHAT'S IT ABOUT?

VOYAGE TO VENUS

Professor Litefoot and Henry Gordon Jago find themselves whisked off to the planet Venus in the distant future, at a time when warrior women rule from a floating city in the clouds.

VOYAGE TO THE NEW WORLD

The TARDIS materialises in the past, and the Doctor's companions, Litefoot and Jago, find themselves prisoners of the natives in the New World.

> "I think that Litefoot is an adventurer at heart. I often think of his as a life unlived..."
>
> **TREVOR BAXTER GEORGE LITEFOOT**

THE TIME-SPACE VISUALISER

Your handy guide to the *Doctor Who* DVDs, CDs, books and magazines available soon...

NOVEMBER

FRIDAY 30

CD - AUDIO DRAMA

- ***Dark Eyes*** (box set) by Nicholas Briggs [Eighth Doctor and Molly] Big Finish £20.00 See page 16
- ***Voyage to Venus*** by Jonathan Morris [Sixth Doctor, Henry Gordon Jago, Professor George Litefoot] Big Finish £5.00 See above
- ***The Shadow Heart*** by Jonathan Morris [Seventh Doctor] Big Finish £14.99
- ***The Companion Chronicles: Return of the Rocket Men*** by Matt Fitton [First Doctor, Steven and Dodo] Big Finish £8.99 See page 77

DOWNLOAD - AUDIO DRAMA

- ***Bernice Summerfield: Many Happy Returns*** [Benny] [various writers] Big Finish £10.00 See page 77

DECEMBER

THURSDAY 6

CD - TV SOUNDTRACK

- ***City of Death*** by David Fisher [Fourth Doctor and Romana] AudioGO £13.25

DOCTOR WHO
BBC
CITY OF DEATH
The BBC Full-Cast Television Soundtrack starring Tom Baker
Narrated by Lalla Ward

CD - AUDIO READING

- ***Snake Bite*** by Scott Handcock [Eleventh Doctor, Amy and Rory] AudioGO £10.20 See page 77

THURSDAY 13

MAGAZINE

- **DWM 455** Panini £4.99

THURSDAY 20

MAGAZINE

- **DWM Special: The Eleventh Doctor Volume Six** Panini £5.99

ALL RELEASE DATES ARE SUBJECT TO CHANGE, AND ALL PRICES ARE RRP.

Return of the Rocket Men

AUDIO DRAMA Big Finish

WRITTEN BY Matt Fitton
PERFORMED BY Peter Purves and Tim Treloar
FEATURING The First Doctor, Steven and Dodo

RELEASED 30 NOVEMBER

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
RETURN OF THE ROCKET MEN
THE COMPANION CHRONICLES

WHAT'S IT ABOUT?

Once before the Doctor battled the sadistic Rocket Men and once before he won. But when the dreaded pirates of the skies raid a remote frontier planet, he's not the only member of the TARDIS crew for whom they are old enemies...

This month's *Companion Chronicle – Return of the Rocket Men*, by Matt Fitton – is a follow-up to the previously released *The Rocket Men*, by John Dorney.

"David Richardson [the producer] and John Dorney offered the story to me," Matt explains. "The idea of following up one of the best-received *Companion Chronicles* was daunting to say the least! But I really enjoyed doing it. I love the First Doctor, and I loved what Simon Guerrier did with Steven in the recent trilogy of stories – expanding his history, fleshing him out a bit – and what I wanted to do was set it just before [1966 TV story] *The Savages*, so just before he leaves."

Plot-wise, the links to the original *The Rocket Men* are minimal. "I think structurally it's similar to other *Companion Chronicles*," nods Matt, "there are some links between past and present, though: "Essentially, Steven has met the Rocket Men before when he was a pilot, and now he runs into them with the Doctor. That earlier encounter, in a way, shapes what he later becomes – someone who wants to make a stand."

The story also features Dodo, who, Matt says, "has a pivotal role in the story, although obviously Steven is the focus. The thing about Dodo is she's enthusiastic! And she's bright. Steven very much wants to look after her, and there's an element of her getting into trouble in this story."

Did Simon's Guerrier's previous exploration of Steven inspire Matt, or was his use of the character so thorough and definitive as to limit future possibilities? "That's the thing," admits Matt, "finding the space to tell more stories about Steven without going over old ground. What I wanted to do was get an emotional hook to it. Being a sequel to *The Rocket Men*, I wanted to embrace its sequel status by tipping a nod to what Dorney did in terms of it being an emotional revelation; Steven's emotional revelation is about when you know it's time to leave, when you know it's time to move on..." **DAN TOSTEVIN**

BUY IT BECAUSE: It shines new light on the motivation of the First Doctor's companion, Steven Taylor.

Snake Bite

AUDIO READING AudioGO

WRITTEN BY Scott Handcock
READ BY Frances Barber
FEATURING The Eleventh Doctor, Amy and Rory
RRP £10.20 (CD), £6.79 (download)

RELEASED 7 DECEMBER

BBC
READ BY FRANCES BARBER
DOCTOR WHO
SNAKE BITE
AN EXCLUSIVE AUDIO STORY
WRITTEN BY SCOTT HANDCOCK

WHAT'S IT ABOUT?

When the TARDIS is drawn to a vast space station dedicated to scientific research, the Doctor, Amy and Rory stumble upon a secret experiment which goes horribly wrong – and when a member of the TARDIS crew is snatched away to a distant world, the Doctor uncovers a sinister plot...

Snakebite. It's an intriguing title for the latest audio novel from Scott Handcock, who's previously written adventures for the Tenth Doctor and Sarah Jane Smith, as well as a number of Big Finish's productions. "It's funny to talk about *Snake Bite* now," says Scott, "because I actually finished writing it a long, long time ago. It was commissioned before Matt even appeared as the Doctor on screen, then the format of the releases changed, companions came and went, editors at AudioGO changed too... everything conspired to delay it! But in a way, it meant a lot more time was devoted to it from various people, so it's more well-rounded than it might have been. What had started off as quite a dark, bleak science-fiction story became a bit more of a traditional romp, with scientific theories and wormholes driving the narrative – and it's my first published work for Matt's Doctor, which is quite exciting. You quickly work out that, in essence, the Doctor is the Doctor and, a few specific nuances aside, they are all the same man. It was actually harder pinning down how Amy should sound."

Lengthy gestation period aside, what does the story actually promise for the listener? "It's set within a scientific research facility," Scott reveals. "I had this idea of a scientist recording his findings to tape, leaving the room, then coming back to hear a myriad of otherworldly sounds that had been recorded in his absence. He couldn't find out what they were unless he was in the room when he closed the door – that was pretty much the pre-credits tease. From that, I then formulated a tale of wormholes and covert invasions..."

The adventure is brought to life through the unmistakable tones of Frances Barber. "I couldn't be happier!" smiles Scott. "She has such a wonderful voice. You just know she's going to bring it to life completely!" **DAVID DARLINGTON**

BUY IT BECAUSE: It's a brand new story for Amy and Rory!

Bernice Summerfield
Many Happy Returns

Many Happy Returns

AUDIO DRAMA Big Finish

WRITTEN BY Various
STARRING Lisa Bowerman (Bernice)
ALSO STARRING Stephen Fewell (Jason), Katy Manning (Iris), Miles Richardson (Braxiatel), Sylvester McCoy (Late Arrival), Sophie Aldred (Dave Stone)
RRP £10.00 (download only)

RELEASED 6 SEPTEMBER

WHAT'S IT ABOUT?

A special charity adventure celebrating twenty years of archaeologist and adventurer Bernice Summerfield!

The celebrations for Benny's 20th anniversary continue with *Many Happy Returns*, a feature-length charity special in aid of research into the debilitating condition ME (see *www.investinme.org* for details).

"I had this idea of a museum that tells the history of whoever goes to visit it," explains lead writer Scott Handcock. "The story existed in my head before the charity idea came along, but it took on a whole new life afterwards – so many people wanted to be involved! I wrote the framing story, and other writers wrote little vignettes with a *Benny* team of their choice. Everybody has their moment, but Lisa Bowerman steals the show. It's like *The Five Doctors*, but with Benny, and no-one falls down a minor incline.

"It is a celebration of Benny in all her forms. We cover her life before the Doctor, we even travel to the future when Benny's an old woman – still having adventures! We have different tones: some are very light, some are very dark, some I have to admit made me cry!" **DAN TOSTEVIN**

BUY IT BECAUSE: It's the perfect celebration of 20 years of Benny, with some terrific guest stars – and it's all in a good cause!

MONDAY 31

CD - AUDIO DRAMA

- ***1001 Nights*** by Emma Beeby and Gordon Rennie, Jonathan Barnes, Catherine Harvey [Fifth Doctor, Nyssa] Big Finish £14.99
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See page 76

DOCTOR WHO
THE AUDIO ADVENTURES OF DOCTOR WHO
1001 NIGHTS
FULL-CAST AUDIO DRAMA

CD - AUDIO READING

- ***The Companion Chronicles: Child*** by Nigel Fairs [Fourth Doctor, Leela] Big Finish £8.99

JANUARY 2013

THURSDAY 3

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DVD

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THURSDAY 10

MAGAZINE

- **DWM 456** Panini £TBC

MONDAY 28

DVD

- ***The Reign of Terror*** by Dennis Spooner [First Doctor, Susan, Ian and Barbara] BBC DVD £TBC

THURSDAY 31

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DOCTOR WHO
DARK EYES
BIG FINISH

An epic battle between the Eighth Doctor and the Daleks ensues in *Dark Eyes*, a new audio drama mini-series released as a box set by Big Finish.

The Doctor is looking for hope. But instead, he finds himself on a mission. The Time Lords have uncovered terrifying fragments of an insane plot to destroy the universe. And at the centre of that plot is one, random female in Earth's history, Molly O'Sullivan. Soon, the Doctor and Molly find themselves thrown into a series of dangerous and terrifying adventures, with the dreaded Daleks never far behind them. Paul McGann stars as the Doctor with Ruth Bradley as his new companion Molly and Nicholas Briggs as the voice of the Daleks.

Dark Eyes is released in November and is available from *www.bigfinish.com* for £20.00 on CD or to download. We have **FIVE** CD box sets to give away to the readers who can answer this eye-opening question:

What is contained within the Eighth Doctor's TARDIS?

- A The Eye of Harmony
- B The Eye of Horus
- C The Eye of the Tiger

To enter, call **09011 542 221** and leave your details, or post your entry to the address below, writing this at the start: "THE EYES HAVE IT!"

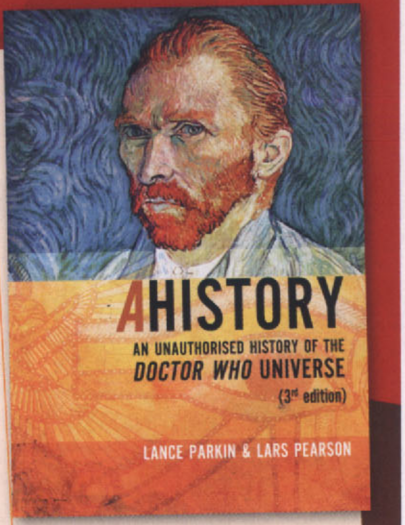
A HISTORY!

The Third Edition of the seminal *A History: An Unauthorised History of the Doctor Who Universe* by Lance Parkin and Lars Pearson is published on 13 November. This massive book incorporates more than 1400 *Doctor Who*-related stories onto a single timeline, from the beginning of the Universe and working its way forward to the end of time.

Published by Mad Norwegian Press, *A History* is available to buy for £31.29 in the UK and for $39.45 in the US. We have **FIVE** copies to offer to our readers, and to be in with a chance of winning a copy, tackle this timeline teaser:

In what year is the 2007 episode *Utopia* mainly set?

- A 100,000 BC
- B 5,000,000,000 AD
- C 100,000,000,000,000 AD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LANCE PARKIN & LARS PEARSON

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The latest collection of the Doctor's comic strip adventures from the pages of **DWM**, featuring the Eleventh Doctor, is out now. Join the Doctor and Amy Pond on their amazing adventures in space and time! Featuring nine amazing stories: *Supernature, Planet Bollywood!, The Golden Ones, The Professor, the Queen and the Bookshop, The Screams of Death, Do Not Go Gentle Into That Good Night, Forever Dreaming, Apotheosis* and *The Child of Time*.

The Doctor faces his old enemies, the Axons, in Tokyo, and just who is the enigmatic 'Child of Time'...?

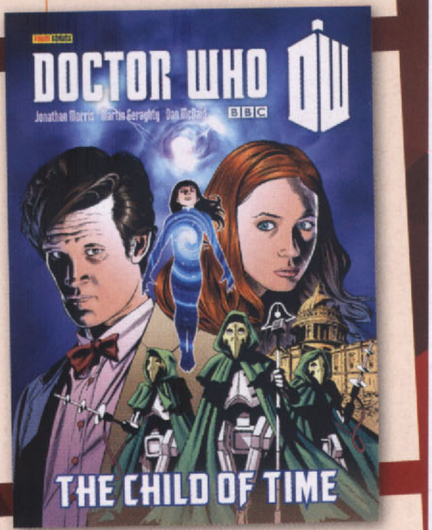
The collection also includes a bumper commentary section where the writers, artists and editors reveal the stories behind the strips, featuring never-before-published artwork, original story outlines and much more!

The Child of Time can be purchased for £16.99 but we have **TEN** copies to give away to the readers who can can answer the following question:

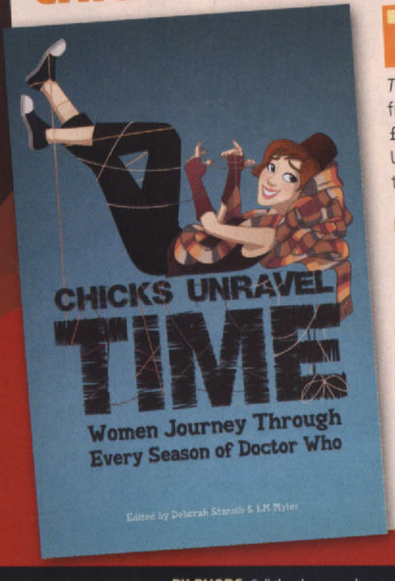
What colour are the Axons when in their humanoid form?

- A A golden orange
- B Grey... pinkish grey
- C Purple with yellow spots

Phone **09011 542 223** and leave your details to enter, or post your answer to the address below, marking your entry with the first words of Axos: "AXOS CALLING EARTH...."



CHICKS UNRAVEL TIME BOOK!


CHICKS UNRAVEL TIME
Women Journey Through Every Season of Doctor Who
Edited by Deborah Stanish & L.M. Myles

The sister book to the 2011 Hugo Award-winning *Chicks Dig Time Lords*, *Chicks Unravel Time* is published on 13 November from Mad Norwegian Press, priced £12.46 in the UK and $19.99 in the US. We have **FIVE** copies to give away to the readers who can answer this:

Which successful female writer wrote a *Doctor Who* story for TV?

- A JK Rowling
- B Rona Munro
- C EL James

Phone **09011 542 224** to enter or post your answer to the address below, marking the entry: "SHE? SHE'S READ A WEBSITE ABOUT THE DOCTOR, AND SHE'S A SHE?!"

SNAKE BITE ON CD!

The latest *Doctor Who* talking book from AudioGO is *Snake Bite* by Scott Handcock. The TARDIS lands on a vast space station dedicated to scientific research. There, the Doctor, Amy and Rory stumble upon a secret wormhole experiment which goes disastrously wrong, transporting one of their number to the other side of the universe.

BBC
READ BY FRANCES BARBER
DOCTOR WHO
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This brand new adventure, read by Frances Barber, is released on 7 December on CD priced £10.20 and is also available to download. Thanks to AudioGO we have **FIVE** CD copies of *Snake Bite* to offer to our readers absolutely free. All you need to do is answer this question:

Who did Frances Barber play in the 2011 series of *Doctor Who*?

- A Madam Lamia
- B Madame Kovarian
- C Madam Tussauds

Phone **09011 542 225** and leave your details to enter, or post your entry to the address below, starting with: "TICK TOCK!"

HOW TO ENTER

BY PHONE: Call the phone number on your chosen competition, and give your answer, name and address. BT calls cost 51p per call. Cost from other networks may be higher. Always ask the bill payer before calling. Competition lines open on Thursday 15 November and close at midnight on Wednesday 12 December 2012. Service Provider: Spoke, 0870 880 4869 **BY POST:** Send to **Doctor Who Magazine** 454, PO Box 503, Leicester, LE94 0AD. Write your answer and details on a postcard OR the back of a stuck-down envelope ONLY please (sorry, but sealed envelopes containing entries for one or several competitions will not be opened), to reach us by 12 December 2012.

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WINTER 2012 ISSUE

BBC
ASYLUM OF THE DALEKS
MATT SMITH ON WORKING WITH HIS ARCH ENEMIES
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AND LEAVE YOUR ANSWER, NAME AND ADDRESS

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This competition closes on 12 December 2012.

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BBC
DOCTOR WHO
EXCLUSIVE INTERVIEW ARTHUR DARVILL ON LEAVING RORY BEHIND
"I wanted to change the Doctor's look somehow. There's a sombreness and self-doubt and guilt..."
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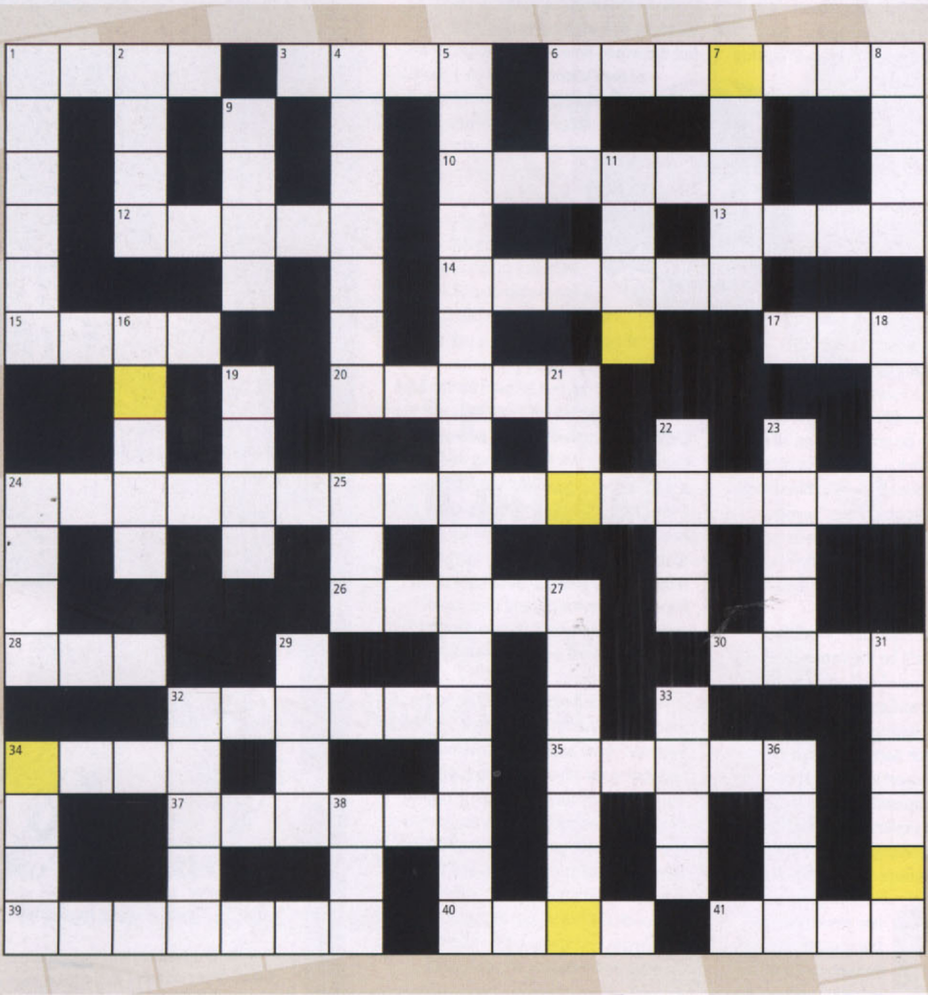
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ACROSS

1 An officer of the ninth Sontaran battle fleet (4)
3 (and 18 Down) Process used in two *Doctor Who* title sequences (4,4)
6 Doctor at Stangmoor prison (7)
10 Ubiquitous device on parallel Earth (6)
12 A Vervoid, for example (5)
13 Entity that staged a stealthy attack on Earth (4)
14 *The* _____ – the journey to the Dalek city (6)
15 One of Barbara Wright's many admirers (4)
17 Armour used by the team on Deva Loka (1,1,1)
20 One of the Doctor's companions (5)
24 Key to the Time Scoop control room (3,4,2,8)
26 Accessory favoured by HC Clements (5)
28 Possible acronym for organisation run by one of the Doctor's former companions (1,1,1)
30 Part of the Doctor that Solon was after (4)
32 The Sisterhood __ ____ (2,4)
34 The Sixth Doctor wore badges of them (4)
35 Stephen _____ – script writer (5)
37 (and 19 Down) Facility occupied by the Weeping Angels (6,4)
39 Patient of 6 Across (7)
40 (and 27 Down) Daughter of the Brigadier (4,7)
41 He was arrested for slave trading (4)

DOWN

1 One of the aliens that invaded Gallifrey (6)
2 Maxim that Yates used to explain why he stole Benton's crackers (1,1,1,1)
4 *The Idiot's* _______ (7)
5 The Doctor has fought them all through time (3,4,2,8)
6 Robert MacLeish, for example (3)
7 The Doctor gave K9 one in *The Horns of Nimon* (5)
8 The planet of the Gonds had two (4)
9 Leader of the Savages (4)
11 John ____ – author (4)
16 *The* _____ *Flesh* (5)
18 See 3 Across
19 See 37 Across
21 Story code for the first colour story (1,1,1)
22 Planet visited by the Doctor and Susan (4)
23 The _____ – Kaled scientists (5)
24 Probationer ____ (4)
25 A network of broadcasters, who aired *Doctor Who* in the US from the 1970s (1,1,1)
27 See 40 Across
29 Disguise worn by the Slitheen – ____ suit (4)
31 (and 33 Down) School infiltrated by the Krillitane (6,4)
32 She made the Daleks forget the Doctor (5)
33 See 31 Down
34 General on Messaline (4)
36 "A ____, Sarah Jane?" (4)
38 Schoolboy who took the Doctor's fobwatch (3)

ANSWERS NEXT ISSUE

LAST ISSUE'S SOLUTION

C	U	B	E	S	■	■	■	Z	■	G	■	M	O	R	O	K
R	■	■	■	E	■	■	S	A	L	L	Y	■	L	■	■	A
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LAST ISSUE'S PRIZE WORD: JONDAR

JUST FOR FUN! Who pointed his gun in the wrong direction? | What advice did McFly have for the general election? | Who preferred the Louvre to the Braxiatel Collection? | What's also used for ion-charged emission detection? ANSWERS ON PAGE 82

WOTCHA!

The page you wouldn't want served with onions.

Compiled by THE WATCHER

A HISTORY OF DOCTOR WHO IN 100 OBJECTS …

#25 ACE'S SUNGLASSES

"There's a report in from the Met Office, sir," reports Corporal Bell as the writhing space parasite Axos plummets towards Dungeness. "There are freak weather conditions over the whole area. Sudden snowstorm, sir. Dense fog." It all sounds very plausible. In fact, it even sounds rather impressive: how on Earth did the production team persuade it to snow on cue like that? Of course, as every *Doctor Who* fan knows, the truth is that Corporal Bell's line was hastily added to the script after a spell of preposterously unpredictable weather had found the location filming for *The Claws of Axos* basking in glorious sunshine one moment, and up to its knees in snow and fog the next. Only a few weeks later, another outbreak of global cooling played merry hell with *The Dæmons*, when an overnight snowfall resulted in some frantic shovelling at the crack of dawn before the scenes at the heat barrier could be filmed. Look closely, and you can spot the soaking wet ground and the snowy hills in the distance.

It's a problem as old as filming itself: all that rain and snow might look jolly atmospheric on screen, but it's the very devil to work in, and it can't half muck up the continuity. A show like *Doctor Who* is fortunate in being able to hide a multitude of sins beneath a spacey explanation, from Corporal Bell's freak weather conditions to the Doctor's magnificent rationalisation of *The Curse of Fenric*'s continuity-mangling flash downpours. "All part of Fenric's evil game, no doubt," our hero observes of the dastardly plot to destroy Russia with chemical weapons, before peering out from beneath his umbrella and adding, "Like this weather."

"… And now over to Corporal Bell for the weather."

Over the decades, the tendency of location filming to be a soggy, freezing nightmare has been a reliable constant for *Doctor Who*'s long-suffering cast and crew. Predictably it's the female companions who tend to come off worst: think of the quarry scenes in *The Krotons*, *The Invasion of Time* or *The Caves of Androzani*, all filmed in the depths of winter. *The Five Doctors* offers an alarming opportunity to watch a dozen or so of the show's stalwarts literally turning blue before our eyes: full marks go to Peter Davison, Janet Fielding and Mark Strickson for gamely convincing us that the Eye of Orion is a lovely holiday destination, rather than a perishing Welsh hillside.

Even if it's the right kind of weather, the chances are it'll be the wrong time of day. Another line of dialogue had to be swiftly added to *Carnival of Monsters* to explain why the location scenes aren't pitch dark, given that we're supposed to be afloat on a postprandial Indian Ocean. No such explanation is forthcoming in *Remembrance of the Daleks*, whose daylight hours are similarly generous: it's late November, yet the sunlight streams through the window as a BBC announcer obligingly tells us that the time is a quarter past five.

"Unseasonably clement weather for November, Professor."

And then we come to the instances when it's not just the wrong time of day, but the wrong time of year altogether. *Rise of the Cybermen* is set on 1 February and also on a parallel Earth, which presumably explains why the trees have only just begun dropping their autumn leaves. *Fear Her*, an episode shot in January but set during the summer Olympics of 2012, makes a brave stab at explaining away everyone's visible puffs of frozen breath with a useful line about the Isolus "sucking in all the heat it can," but this doesn't account for the bare winter branches lining Dame Kelly Holmes Close – although, in fairness, someone has clearly spotted this discrepancy and has had a stab at dressing the Webber residence with a tremendously convincing crepe paper hanging basket. And let's embrace the fact that the summery Leadworth scenes in *Amy's Choice* are set in the Dream Lord's imperfect fake reality, and thus explain away an even more blatant outbreak of unseasonal floral borders in an otherwise leafless and wintry village.

But for *Doctor Who*'s most outrageous instance of Wrong-Time-Of-Year-Syndrome, we must travel back to 23 November 1988, the setting for *Silver Nemesis*. Everything about it simply reeks of a classic English November. The sun's blazing, the forests are swilled with green, the countryside is alive with lizards and llamas, and Windsor is teeming with tee-shirted tourists. In fact, it's an ideal time of year to pop on your sunglasses and spend a lazy afternoon basking in the heat at an open-air jazz concert.

IN A NUTSHELL: It's such a perfect day. I'm glad I spent it with *Who*.

COMPUTER TOP TEN

THE KEYBOARDS OF MARINUS
MAC OF THE RANI
THE REBOOTS OF DEATH
THE DOCTOR'S WI-FI
THE CURSOR OF FENRIC
DRAGONFIREWIRE
THE POWER OF 3G
TIME CACHE
FORMAT TO DOOMSDAY
THE ROTATING MULTICOLOURED WHEEL IN SPACE

THE SIX FACES OF DELUSION

Despite their familiar titles, the Fifth Doctor doesn't appear in any of these big-screen movies. But which five are genuine, and which one is a load of old nonsense that I just made up?

Answer revealed at the bottom of the page.

1. *The Visitation* is a 2006 horror film starring Edward Furlong as a sinister miracle-worker who claims to be Jesus Christ.
2. *Black Orchid* is a 1958 romantic melodrama starring Sophia Loren as a woman whose husband is murdered by gangsters.
3. *Snakedance* is a 2012 documentary film about the invention of the atomic bomb and its cultural and political impact on the modern world.
4. *Terminus* is a 1987 science-fiction film set in a dystopian future, where contestants in a deadly sport drive through hostile terrain in talking trucks.
5. *The Awakening* is a 1980 horror film starring Charlton Heston as an archaeologist whose daughter is possessed by the spirit of an Egyptian queen.
6. *Planet of Fire* is a 2003 documentary film following a team of volcanologists as they travel the world monitoring seismic activity and volcanic eruptions.

THE STOCKBRIDGE ENGLISH DICTIONARY

AUTON: let's check the Yorkshire TV listings.
BANNAKAFFALATTA: prohibit a milky coffee.
DEMON'S RUN: the five-week transmission period of serial JJJ.
LUCANOL: the young cast of *The Sarah Jane Adventures*.
MORBIUS: who wants another pint?
QUARK: noise made by a posh duck.
SUPERVISOR LOWE: I like the way you wear the brim of your hat turned down.
ZARBI: a bit like President Zarb.

SUPPORTING ARTIST *of the month*

There's a traditional bit towards the end of many a *Doctor Who* story when the computer blows up, or the reactor goes critical, and all hell breaks loose. As well as providing a suitably dramatic crescendo to the adventure, it offers fertile soil for the talents of the humble supporting artist. Come with me, then, to Part Eight of *The Trial of a Time Lord*. King Yrcanos had just destroyed the slave control and initiated the demise of the Mentors, and amid the chaotic flurry of explosions, klaxons and Brian Blessed turning it up to 11, the mindwarped underclass of Thoros Beta have gone completely doolally. Most of the fearless supporting artists tasked with portraying this socio-cultural spasm have decided to do so by clutching their heads and staggering about a bit. But that's not enough for some. Just feast your eyes on the fantastic work going on at 17:42, as Miss Mindwarp 1986 takes centre-screen. She's tottering this way and that. Round she goes, first anticlockwise, then clockwise, pirouetting on the spot like a malfunctioning Kate Bush. Simply wonderful. But hey, let's cut her some slack. By this point in the story, nobody, least of all the director, seems to know *quite* what's meant to be going on. Frankly, you wouldn't blame Colin Baker if he started doing it too.

ANSWERS: page 76 – It's the Squire from *The Visitation* on the Time-Space Visualiser; page 81 – Just for Fun! Ringway, Vote Saxon, The Fourth Doctor, an Etheric Beam Locator; above – The Six Faces of Delusion The phoney film is number 6. The other five are all genuine.

NEXT ISSUE...

WHAT DO YOU WANT FOR CHRISTMAS?

We ask **NEW** companion **JENNA-LOUISE COLEMAN** what's on her wish list...

Plus

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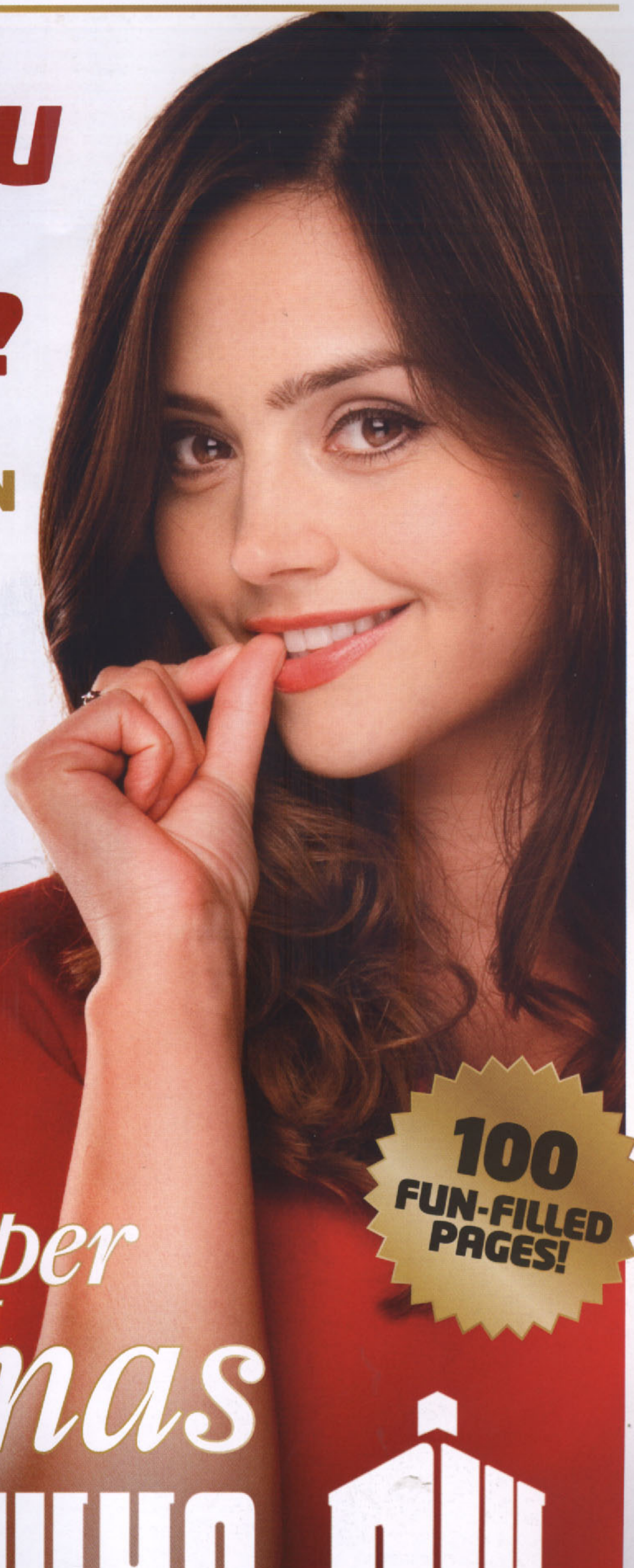
- Panto season!



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